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No 163 November 21, 1987 90p

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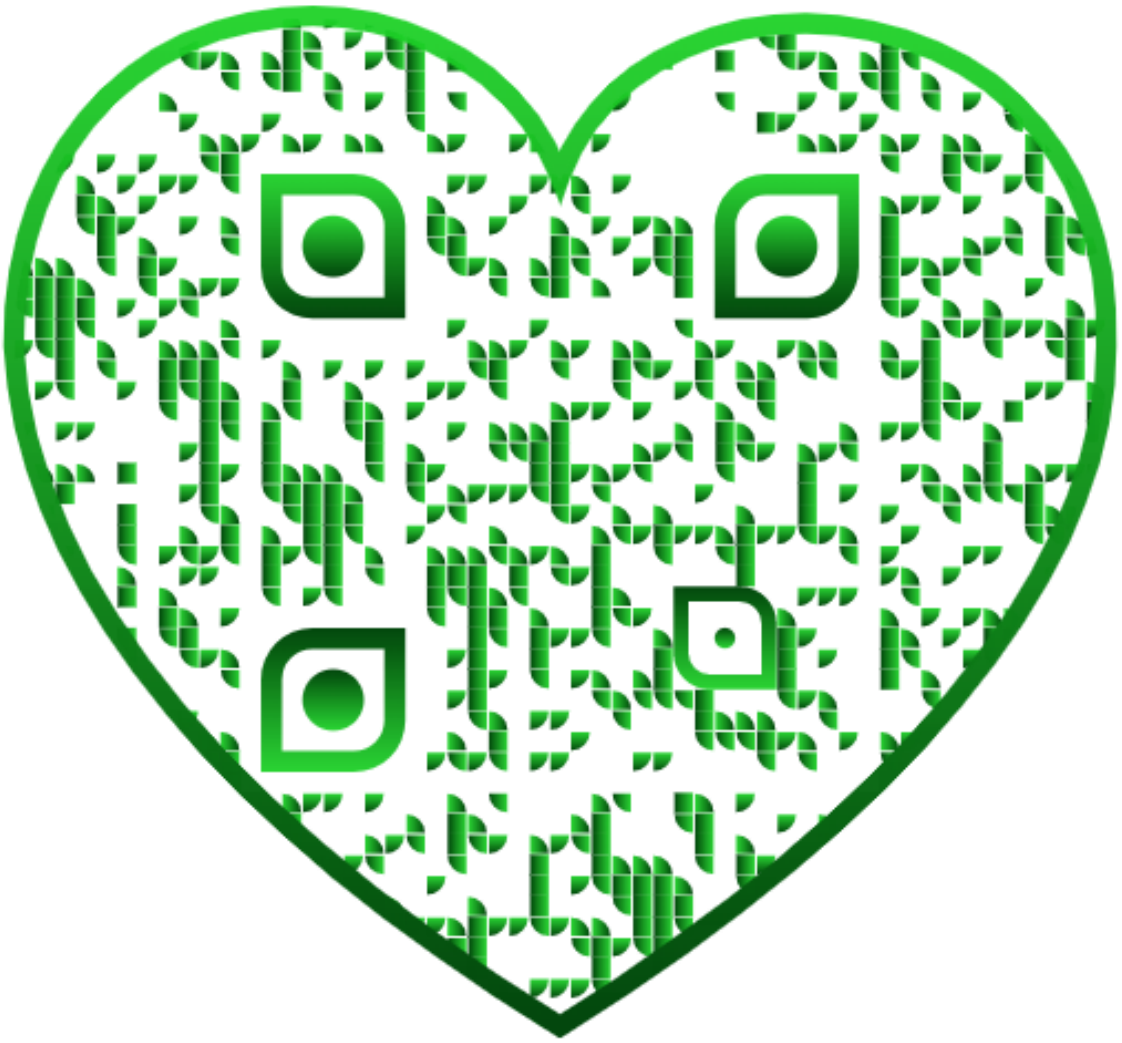

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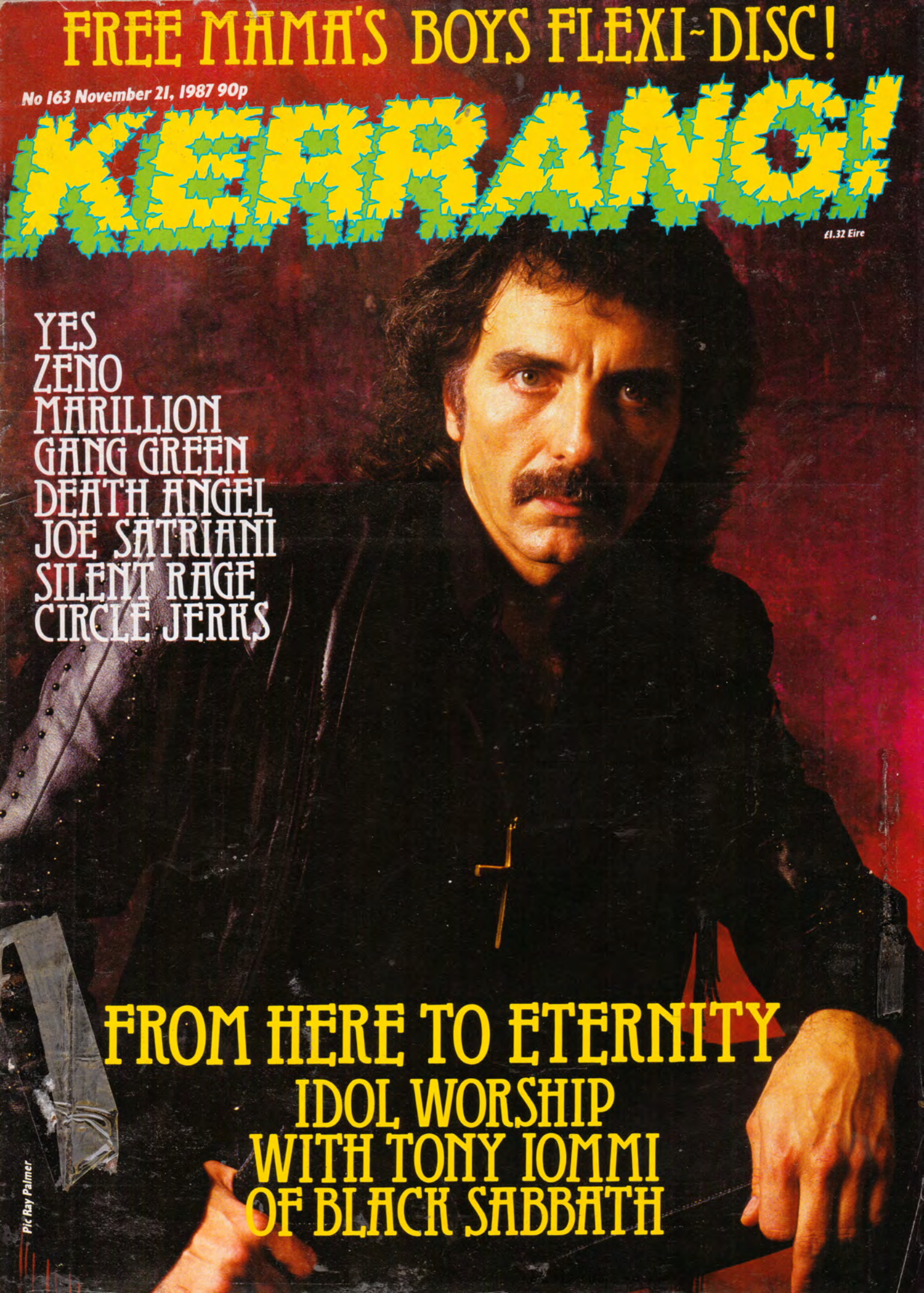

YES
ZENO
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DEATH ANGEL
JOE SATRIANI
SILENT RAGE
CIRCLE JERKS

FROM HERE TO ETERNITY
IDOL WORSHIP
WITH TONY IOMMI
OF BLACK SABBATH

Pic Ray Palmer

MAYHEM

SHEEHAN-STEVENS SUPERGROUP!

■ *FORMER* ***TALAS/David Lee Roth*** *bassist* ***Billy Sheehan*** *(above left) has joined forces with* ***Billy Idol*** *guitarist* ***Steve Stevens*** *(above right) to form the basis for a major new group.*

Rumours have been abounding for some while that Sheehan has been looking for a major guitarist to hook up with following his recent departure from Roth's group, due to 'musical differences' (although the split was an amicable one). Indeed, he was recently linked with ex- ***Ozzy Osbourne Band*** *axe hero* ***Jake E. Lee****. However, the famed blond virtuoso has now elected to team up with another of the hard rock world's most renowned instrumentalists.*

Stevens' future with Billy Idol must now be thrown into doubt. Not only has he hooked up with Sheehan, but he has also signed a solo deal with Warner Brothers Records and has been busily working on an album in Los Angeles with producer ***Ted Templeman****.*

KING LIGHTS A CANDLE

■ *SWEDISH ACT* ***Candlemass*** *(above), who've just released an album titled* ***'Nightfall'*** *through the Axis label, have been forced to pull out of their support slot with* ***King Diamond*** *at the Hammersmith Odeon on November 27.*

This is because guitarist ***Lasse Johannson*** *has broken his arm, and is thus unable to play. The band have been using a temporary replacement since the accident happened at the end of October, but he is unavailable for this particular date.*

Candlemass hope to come to the UK early next year.

EPIC GO SMALL-TIME

■ *CANADIAN ACT* ***Killer Dwarfs (Russell Dwarf*** *above) have now signed a worldwide deal with Epic Records. The quartet should shortly begin work on a new album in Toronto with producer* ***Simon Hanhart*** *(who has previously worked with* ***Waysted*** *and* ***Marillion****) and this should be issued next February.*

The band's previous LP, ***'Stand Tall'****, has also been picked up by Epic for worldwide distribution outside of North America, which means that it should be readily available in the UK and Europe very soon.*

■ **RUSH** WILL be coming over to the UK during April to play a series of six dates, their first over here in a number of years.

At the time of going to press these gigs had yet to be confirmed, but *Kerrang!* understands that this tour will take in three nights at the Wembley Arena, two nights at the Birmingham NEC and one night at the Glasgow SEC. Please note, however, that this tour is not yet *officially* confirmed, but as soon as we have the actual dates we'll put them straight into print.

Furthermore, **Def Leppard** are expected to return to these shores in April to play more UK gigs. This is likely to take them to the arena circuit, and dates for this jaunt will also be announced in the near future.

■ **DAVID LEE ROTH** is to release a new single, **'Skyscraper'**, in the US through the Warner Brothers label on December 31, accompanied by a 'suitable video'. The album of the same title should now be out during mid-January.

■ **MEGADETH**, WHO will introduce their new line-up at Leeds Queens Hall on December 13, will be issuing a new single through the Capitol label on November 30. The A-side features **'Wake Up Dead'** (taken from the album **'Peace Sells . . . But Who's Buying?'**) with a live rendition of **'Black Friday'** (recorded at the Hammersmith Odeon by the BBC) on the flip.

There will also be a 12" version, with one extra track, namely **'Devil's Island'** (again recorded live at the Hammersmith Odeon by the BBC). A special cut-out picture disc (featuring **'Vic'**, the skeleton on the cover of the 'Peace Sells . . .' LP) will also be made available, as will a limited edition of 5000 12" copies with a special Deth certificate.

The band's new album, **'So Far So Good . . . So What?'**, should be released early next year by Capitol. The basic tracks were recorded under the production guidance of **Paul Lani** and guitarist/vocalist **Dave Mustaine**, and the tapes will probably be remixed by **Michael Wagener**.

■ **HEART**, WHO are expected to tour in the UK during late February/early March, will issue a new single through the Capitol label on November 23.

This will be available in various formats: seven inch (featuring **'There's The Girl'**, taken from the **'Bad Animals'** album on the A-side), cassette, three-track 12" (with an extended re-mix of 'There's The Girl', undertaken by **Tom Lord-Alge**, and **'Bad Animals'** – this also comes complete with a limited edition full-colour calendar poster bag) and Compact Disc maxi-single (which includes the 12" re-mix of 'There's The Girl', the seven inch version of the same song, 'Bad Animals' and **'Alone'**),

■ **VIRUS** HAVE just started work on their second albium at The Yard Studios in London with producer **Tommy 'TNT' Tossall**. Tentatively titled **'Force Recon'**, this should be issued by MetalWorks Records next February.

BITE AT THE MARQUEE

■ *GREAT WHITE (lead guitarist **Mark Kendall** above left and lead vocalist **Jack Russell** above right) will be coming to England during December to play two shows at the London Marquee Club. These will take place on December 14/18 and will be followed by an as yet unconfirmed show outside of London.*

CUTTING MORE KEYS

■ *GERMAN BAND **Helloween** will be undertaking their first-ever tour of Japan at the end of November. They will fly to Tokyo on November 23 and spend a week in Japan, both headlining shows and also doing promotional work.*

*Following this, the quintet are expected to start work on their new album, **'The Keeper Of The Seven Keys Part 2'**, with co-producers **Tommy Newton** and **Tommy Hansen**, who worked on the LP **'The Keeper Of The Seven Keys Part 1'**.*

*Pictured above are (from left): Hansen, Helloween guitarists **Michael Weikath/Kai Hansen** and Newton.*

OLD WARRIOR GETS ROUGH

■ *FORMER **WARRIOR** lead vocalist **Parramore McCarty** (above) has now linked up with Los Angeles band **Rough Cutt**. He replaces **Paul Shortino**, who has now joined **Quiet Riot**.*

■ **MARILLION** WILL be appearing at five pre-Christmas shows during December. These are as follows: Edinburgh Playhouse December 17–19, Birmingham NEC 21/22.

■ **BAD NEWS** have just issued a new single through EMI. The A-side features the band composition **'Cashing In On Christmas'** with **'Bad News'** (taken from the LP of the same title) on the flip.

There will also be a 12" version with an extra track, viz **'Cashing In On Christmas (Let's Bank Mix)'**. All cuts were produced by **Queen** guitarist **Brian May**.

■ **LITTLE STEVEN** has just released a new single through EMI America. Available in seven inch and 12" formats, both feature **'Trail Of Broken Treaties'** on the A-side (taken from the album **'Freedom No Compromise'**), with **'Native American'** (featuring lead vocals from **Bruce Springsteen**) on the flip.

■ **GYPSY QUEEN** will issue their debut, self-titled album on November 23 through the newly-formed Loop label, with distribution via EMI. For full details, see Mayhem issue 154.

The group will be issuing a new single through the label next January. This will be a number to be recorded in Miami very soon under the guidance of producer **Jack Douglas**.

■ FURTHER TO our story in Shrapnel last issue regarding **Vow Wow** support acts **Tigertailz** and **DRN**, it should be clarified that both bands are only doing selected dates: ie on *no* occasion will the bill hold three bands.

■ **RADIO MOSCOW** seem to be constantly in the wars, After lead guitarist **Brian Tatler** had his leg broken falling offstage, new keyboard player **Steve Baugh** had his instrument stolen after a gig at the Galaxy Theatre, Tipton, in t'Midlands. Manager **Reg Fellows** is offering 'a substantial reward' for information leading to the recovery of the **106 Roland keyboard**, serial number **513219**. If you can help call Steve on: **0902 790307**.

■ DALLAS BAND **Pantera** will release their latest album, **'Power Metal'**, through Gold Mountain at the end of year, with distribution in the US via Atlantic. The full track listing: **'Rock The World'**, **'Death Trap'**, **'Proud To Be Loud'** (written and produced by **Keel** guitarist **Marc Ferrari**, who also plays on the track), **'Burrnnn'**, **'Pussy Tight'**, **'Over And Out'**, **'We'll Meet Again'** (again featuring Ferrari), **'Hot And Heavy'**, **'Down Below'** and **'Come On Eyes'**.

'Hot And Heavy', 'Down Below' and 'Come On Eyes' were both originally featured on the **'I Am The Night'** album.

■ NEW JERSEY band **Over Kill** (whose latest release, the **'F**k You'** EP is reviewed elsewhere in this issue) are still searching for a suitable drummer to replace the near-legendary **Rat Skates**. Interested parties should call **Loud & Proud Management** on: **0101 718 234 0922**. Having a silly name is *not* obligatory.

DAYS AND KONFUSED

SHOGUN were given just 31 days to write and record their debut album and they came up with . . . '31 Days'. JON HOTTEN discovers how the band are hoping to use their mature melodic rock to reinstate Britain as the rock centre of the world

SHOGUN: "When we wrote the material we played every new LP we could find to see what everyone else was up to."

■ *A WEEK, as someone once said, is a long time in politics. How long, then, is 31 days in the music business. A blink of an eye? An eternity? A month?*

*A band who may know better than most are **Shogun**, a bunch of boys who could be described as a NWOBHM supergroup, made up, as they are of ex-members of, among others, **Tokyo Blade** and **Chinatown** – promising bands that ended up crossing the success stakes finish-line as also rans.*

*But now **Alan Marsh** (vocals), **Danny Gwilym** and **Toby Martin** (guitars), **Tony Moore** (keyboards), **Andy Wrighton** (bass) and **Steve Pierce** (drums) are back at the starting post with a new band, new songs and fresh ambition.*

*And a debut album, written, rehearsed and recorded in a nice, round calender month: hence the title **'31 Days'** and my meeting with Alan and Danny, Shogun's premier songsmiths, to discuss how the constraints of time can sharpen the mind.*

"We were given 31 days to write and record the album," confirms Danny. "We rehearsed for a week and then went into the studio. Bearing that in mind, I think we did pretty well."

A point of view affirmed by lending an ear to the '31 Days' album and its remarkably mature brand of British melodic rock.

"On the recording side, I wish we'd had more time," says Alan. "But the songs are very strong. Sometimes being under pressure helps. After 18 months setting things up, and applying the lessons we learned in previous bands, we were raring to go."

"Yeah, we've laid a foundation that I think will pay off," agrees Danny. "When we wrote the material, we played every new LP we could find, to see what everyone else was up to. It's strange, but I found that basically we're all pretty much the same in the rawest form. It's what you put on top that makes the difference.

"When we started the band, we found we were playing really heavy music, but bringing in the keyboards gave the band a flavour that we never had previously – more melody, but still with power.

"Having two guitarists means that we can reproduce everything on the album live. We all believe so much in what we're doing. I'm prepared to not even touch my guitar in some songs, just so long as the whole is right. Everything is geared to that aim."

And after a couple of recent headlining Marquee dates and a show at London's Limelight, the band have found that although the stage may get a little crowded, what with six in the band, plus two sultry girl backing singers, it still ain't no bad place to be.

"We were pleased with the reaction," says Alan. "We keep our power, but the keyboard is more than a background wash."

And when you remember rock's ever-increasing chart appeal, the Shogun future beckons brightly.

"Obviously that's a help," says Danny. "But a lot of them are foreign bands. Britain used to be the rock centre of the world, and it's about time we started to throw some bands out.

"I hope that Shogun can provide the competition, but if it's not us, then I hope someone else does the trick.

"But we just want to get out and start work now. The background is right, so let's go to work!"

And if Shogun are working near you, make sure you go out to play.

*The band are, of course, signed to the rejuvenated Jet label (once the home of **Ozzy Osbourne**, **Gary Moore**, **Girl**, **Magnum**, **ELO** and other such rock luminaries) and it seems that the company intends to push all the way with this one.*

*Indeed no sooner has '31 Days' seen the light than the band have been asked to record yet more material, this time the soundtrack for the movie **'The Guv'nor'**, due to go into production next February and starring the top Hollywood actor **Mickey Rourke**.*

Busy lads indeed.

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CRIME BUSTERS

With new album 'A Life Of Crime' – 'a real classy slab of speed' – on release, DON KAYE analyses the Street Metal conviction of Chicago's ZOETROPE

BARRY STERN'S speaking voice is deep and resonant, almost musical, reminding me of a suave used-car salesman or con man attempting to win over this target.

Despite this, however, drummer/vocalist Barry is far from a hustler, and he and his band **Zoetrope** have made a name over the past coupla years by not conning the fans, but by delivering the goods in honest, down-to-earth fashion. **'A Life of Crime'** is the ironic name of their new album, out now in Britain through Music for Nations, and it continues the Zoetrope story in excellent style, with the band's no-nonsense, brass tacks Street Metal given a sharp **Randy Burns** production.

As on their debut, **'Amnesty'** (released, like 'LOC' on Combat in the US; in the UK it came out on Roadrunner) the band come up with some inventive riffing, hard and fast, even faster this time, yet laced with an undeniable sense of melody that sets Zoetrope apart from the pack.

And just to make things more unpredictable, there's the slow'n' sleazy **'Pickpocket'** and the boogie-stomp of **'Company Man'** just to balance things out. It's a classy album, no doubt, and one can only hope it gets more attention than 'Amnesty', which despite critical acclaim died a quiet death at the record shops. That was back in 1985, and when Barry calls me one evening from the band's home town of Chicago, I ask what they've been doing between albums.

"A lot of what we were doing was just little strings of dates, four here, five here, that kind of thing. We didn't get lucky enough to get a whole tour because the label didn't really push our first album. So much of what we did was on our own, just trying to get any and all press and gigs by hook or crook. We did write a few tunes as well, but a lot of what you hear on the second album is material that was brand new when the first album was released. **'Seeking Asylum'** and 'Pickpocket' are the newest ones, and of course 'Company Man' goes back to our demo days."

The album was recorded in March of this year and Barry compares the making of this one to the making of the first one as "real versus fake". We really learned a lot, and there was a lot more attention to detail in a more compressed amount of time. We had a pretty good production on the first one, 'cos we were familiar with the studio and we took a long time to get things right, because we worked at our leisure.

The new one was done more like a real record. You work every day on it, you've got X amount of time to do it, and you do it all at once. With Randy, he just opened up new doors for us in terms of approach.

"I like the production. The drums came out ten times louder than before. I still would have liked the guitars to be a little heavier, but I'm happy with the final product," concludes Barry.

Did Barry and the rest of the band (**Kevin Michael** on guitar, **Calvin 'Willis' Humphrey** on bass, and "we'll get to it later" on guitar) find it difficult to work in the alien environment of Los Angeles?

ZOETROPE drummer/vocalist Barry Stern: "We try to be valid in our music and lyrics, but some of the kids can't relate to anything except blood and death . . ."

"Not really, but Hollywood is definitely full of weirdos. The time we had off from the studio, we would cruise around Hollywood looking at all the nuts. We made friends with the **Mentors** while we were there, and they know even more weirdos, so it was quite an experience! We were out there for a month, and by the end I did want to get home, because I was a bit tired of being right there in the sleaze of Hollywood. But overall, California was happening."

Zoetrope slipped a show in at Fender's Ballroom in Long Beach, playing with **COC**, and it happened to be the last show for long-time guitarist **Kenny Black**, whose departure from the band was their first major personnel change in the eight years they've been together.

"We were supposed to play with **Slayer**, but that fell through and we were a last minute addition to this gig with COC, **Blast**, and a few other Hardcore bands. Now we go with COC, but not with bands like Blast, so that was one strike against the gig. And the band just wasn't getting along that day. After the show, Kevin told me he didn't want to be in the band with Kenny any more, and I think we all felt the same way. So he left early, before the album was done, and it was clear that he didn't want to be in the band either. So between the time he left and the time we started rehearsing after getting back home, we got someone else. Kenny called up to see what was happening and we told him."

So what exactly was Kenny's problem?

NEW GUITARIST Louie Svitek: "He's right there for us"

"First and foremost, the guy's impossible to get along with! I couldn't quite call him an egomaniac . . . even though I guess he is! He thinks . . . Well, I have a name for him – 'The Duke of Hardcore'. Nothing was cool enough for him. You say 'red', he'd say 'blue'. He was renouncing what we were about, which was Metal. To him, Metal sucked. He wanted to be Hardcore. Then he wanted to be the Mentors. He was taking a real anti stance to everyting we were doing and was trying to pull us down."

The new guitarist is **Louie Svitek** ("We just call him Louie") and both he and Kenny are credited with contributions to the album. Barry is not perturbed at all by the switch after years as the same line-up.

"Things like this do happen," he says, lowering his voice even more to a confidential tone. "We could have canned the album, or just have gone ahead with it. We would've dumped his ass a lot sooner, but we wanted to make sure that the band wasn't gonna slip an inch, not miss one heartbeat, and we didn't, 'cause Louie was right there for us. He fitted in so quickly that we were able to do some shows that had already been set up when we got home."

Isn't it strange how the past 12 months have been a period of personnel changes on every level of the Speed/Thrash Metal scene? Right from **Metallica**, through Slayer and **Megadeth**, to **Exodus** and **Over Kill**, many of the bands have experienced an upheaval of some sort this year. It's always a trying situation, but most of the young bands are bearing up well, including Zoetrope.

"By the time I told Kenny about it, Louie knew five songs. Things have been going real well with him, and I think he's the guitar player we should have had. He's more of a technical player, while Kenny was more an attitude player, all brash and bold."

Staying on the subject of personnel changes, I bring up **Trouble**, Zoetrope's Chicago neighbours. Barry has helped them out before, filling in on drums, and now rumour has it that they're letting their drummer go once again, with Barry a prime candidate for the job. These reports crop up time and time again, but Barry is firm.

"We – meaning Zoetrope – are at a crucial point right now, and I don't think I can spend any time anywhere else upon the release of this new album. That's the most important thing. If I'm out on the road somewhere with Trouble, that would make things very difficult for Zoetrope. They're friends and I'll help them any way I can, but there's certain things I can and cannot do. I haven't been officially approached, but I'd have to turn it down."

Barry is committed to making 'A Life of Crime' work far better than the first album, and has not been discouraged by the latter's relatively poor impact. "The main problem with the first album was that enough copies weren't pressed and distributed," he explains, "So half the areas it should have gotten into, it never did. Subsequently, area promoters did not really hear of us and we weren't able to book a tour. The first album just didn't get enough promotion and distribution to warrant a tour."

Now Barry's got a good point, but my feeling is that Zoetrope, with their more melodic style and rock'n'roll roots in evidence, simply went over the heads of the underground kids who are constantly on a Death/Satanic Metal trip and are only satisfied by doomy riffing and rancid, growling vocals.

Nothing wrong with the stuff, I love it for Chrissake, but you have to be aware and open to other things too. I've heard complaints that Zoetrope weren't 'heavy' enough, but they're unjustifiable as hell.

Barry agrees: "We're a little older than a lot of Death Metal bands, and we have roots, while some of these bands just can't f**kin' play. There are good Death Metal bands, but others are just out to cause sheer turbulance with their instruments. The kids who can't see beyond that, I call 'Death Metal weenies'. We try to be valid in our music and lyrics, but some of the kids can't relate to anything except blood and death."

So listen to the album, dammit, and open your ears to a real classy slab of Speed that Thrashes just as hard and fast as the rest, but is just a bit more accessible than most.

And watch for Zoetrope on tour, 'cause there will be one this time, in the States for sure and maybe even in Europe, if the album does well.

"The label's really behind this album and want to make up for the first one, so we will be touring and helping the label any way we can. And I'll say this year what I said last year: give the album a chance, you won't be sorry, and support Street Metal!"

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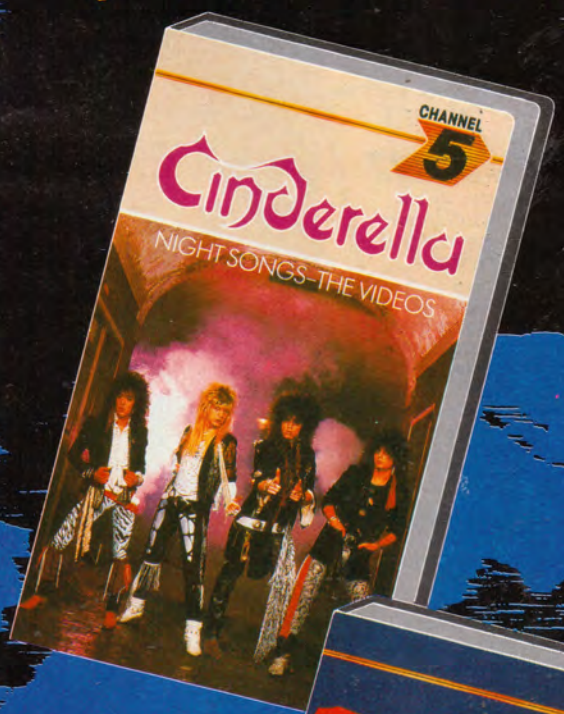

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THE GANG SHOW

MARK PUTTERFORD gets infected by CHRIS DOHERTY, Budweiser-guzzlin' frontman with Boston-based Punkish Metallers GANG GREEN

GANGRENE: SMELLY, putrid green pus oozing from an ugly septic gash in cold white flesh.

***Gang Green**: dirty rotten guitars and bawling bastard vocals on top of violent, crashing rhythms.*

Great name for a band, don't you think?

*Sick-as-yer-like and twice as offensive to anyone with a decent education . . . but then what do you expect from a bawdy bunch of Budweiser-guzzling brats from Boston – real beasty boys one an' all – who used to called themselves **Drunks Against Mad Mothers** and who staked their first big claim to fame in a prestigious radio-sponsored talent contest (WBCN's 'Rock'N'Roll Rumble' in June '86) by mooning to the audience and smashing up a synthesiser with a green sledgehammer?*

(They won, natch).

Spend some time with the Gang, though, and you'll soon realise that they don't have a preoccupation with rotting flesh at all.

*Rather, **Chris Doherty** (vocals/rhythm guitar), **Brian Betzger** (drums), **Joe Gittleman** (bass) and **Fritz Ericson** (lead guitar) are totally obsessed with Budweiser, and take every opportunity to cram as much of the stuff down their gullets as possible without puking up and wasting it.*

*They dress like cans of Bud, decorate their apartments like huge drum-like containers of the brew and even their logo is a spoof on the Bud emblem, with Gang Green written across the little red bow tie. **Metallica**'s **Large Oilrig** modelled the band's Bud-like T-shirt on the cover of* Kerrang! *issue 135, if you remember.*

Needless to say, I like the lads from Gang Green.

In fact, I took an instant shine to mainman Chris Doherty the moment I strolled into a Milwaukee hotel bar at an early hour of the morning I thought only hardened British boozers knew existed and clocked the scruffy sod steaming into a bucket-like glass of Bud.

And an everlasting relationship was secured during a ten-minute cab ride to our interview location when the half-pissed herbert ordered the driver to stop outside a liquor store and reappeared a minute later grinning like a demented masochist with a starving ferret down his Y-Fronts and clutching an ice-cold 12-pack of Budweiser.

*Gang Green have actually been around since the early '80s, when they made sure they'd never be mistaken for the **Bees Gees** by establishing a strong Speedcore reputation.*

*They debuted on the **'Boston Not LA'** compilation elpee in '82 and then secured an appearance on the **'Unsafe At Any Speed'** compilation soon after. But line-up hassles forced the young group to disband and Doherty went off to form Drunks Against Mad Mothers (affectionately known as D.A.M.M.).*

*Gang Green was worth another go though, and when Doherty rekindled the band, progress was made by the appropriately-titled **'Alcohol'** 45 in August '85.*

*Six months later a four-track EP called **'PMRC Sucks'** helped build the band's popularity around the Boston area (if not the Washington area) and then their controversial victory in the WBCN talent contest coupled with the release of their ebullient debut album, **'Another Wasted Night'**, brought them even further into the glare of the spotlight.*

*Now Doherty, inbetween hangovers, has assembled what he considers to be the finest GG line-up to date, and after being snapped up by Roadrunner the band are set to release their new album, **'You Got It'**, shortly.*

It's not a bad album at all, actually (ie. for a Thrashy band it's bleedin' brill!), combining Punk-like powerchord panache with mountains of Metallic meat, lashed together with enough energy to illuminate Blackpool for a year.

*It's not really my can of Bud as you probably know, but Gang Green are more impressive than most bands of their ilk. And after all, how can you resist a band who sing songs like **'LDSB' ('Let's Drink Some Beer')**?*

*Doherty decides to carry out the sentiments of this particular song (which also appeared on 'Another Wasted Night' with the band's only political song, **'Bomb'**), and cracks open a can of Bud as he tells me about the new GG line-up.*

"This band has been through a number of line-up changes," he burps, "because I want to surround myself with the best musicians that are available.

"That way," he considers carefully, "I can get as drunk as I want before I go onstage and feel confident about being able to rely on a great rhythm section and lead guitarist to see the show through.

"This band likes to drink," he assures me inbetween gargantuan gulps of Bud, "and in fact our T-shirts have the slogan: 'This is the famous Gang Green. We know of no other band who can drink so much'. Cool, huh?

*"Y'see, there are so many bands around who take themselves seriously, and that makes me wanna puke. OK, so we wanted to be a bit professional when we signed to Roadrunner and make the best album we could. But basically, for the last three years this band has done nothing but get completely f**ked up and have a laugh.*

*"Our new album just really promotes the idea of having fun, because that's what Gang Green is all about. We're from Boston, and do you know what? I'm almost ashamed to admit that after hearing some of the wimpy keyboard bulls**t that Boston the band come up with, because I think some people might associate the band with Boston the city.*

*"Boston is bulls**t music for insurance salesmen and boring old f**kers like that, and how people can listen to it I'll never know. Where's the fun in s**t like that?*

*"No, Gang Green are more representative of Boston the city because we're out for laughs. Onstage we say to the audience, 'If you're not here to have fun then get the f**k outta here'.*

*"If we see some guy standing at the back with a pencil and a note-pad looking bored because he's got to review the show we say, 'Get the f**k out man, we don't want you here'. Get drunk and enjoy yourselves, that's the way this band operates."*

Doherty heaves a sports bag up onto the table and unzips it to reveal a pile of unopened Budweiser cans. While he lovingly looks over his bulky stash and selects his next tin, I steer our conversation onto 'You Got It' and put it to him that Gang Green have slowed down a fair bit since the raw-as-a-bone daze of 'Another Wasted Night'.

*"Oh yeah," he agrees, insisting I have another beer, "the stuff we were playing four years ago was faster than the stuff **Slayer** play now.*

"We did 30, 40-second songs that just went . . . (imitates the sound of a M25 pile-up) . . . and it was great fun to do. But I've got older (I'm 21 and a married man!), the band has grown up and we've progressed.

"I mean, the energy is still there, and live we're still the noisiest, hardest band you've ever seen – we've done 30-song sets before that have just blown everyone away! But hey, we're musicians and we want to improve our art."

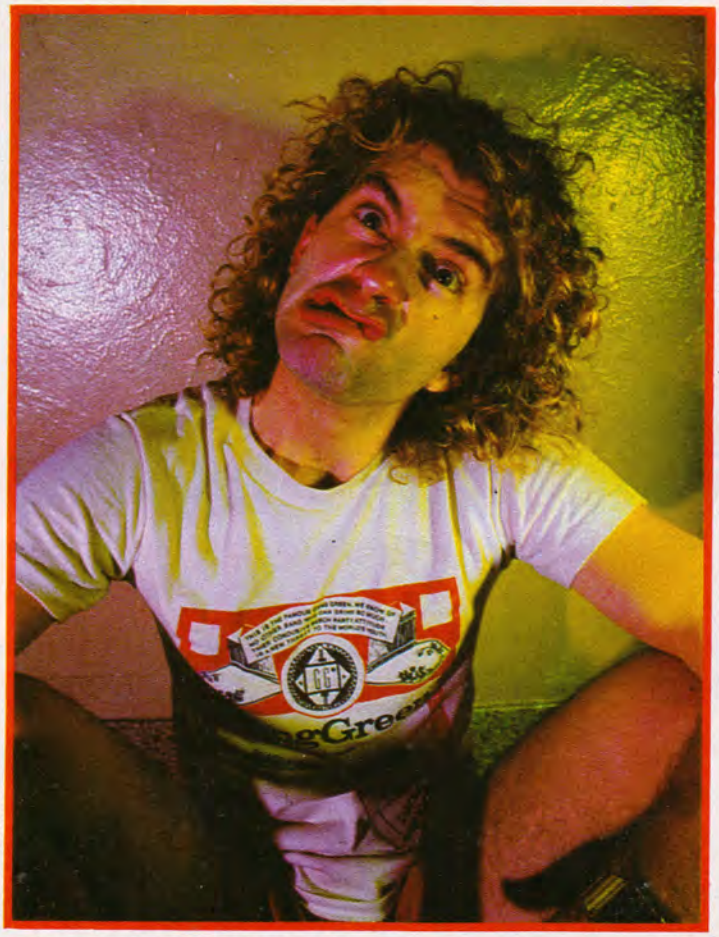
Listen to 'Another Wasted Night' – a fearsome amalgam of breakneck punkish Metal – and you'd hardly think that the GG chaps were serious musicians. But Chris has, in fact, been playing guitar since he was four, and also spent his younger years playing clarinet and piano. So he's obviously not just some bum who picked up a guitar and thrashed out a few dodgy chords for a giggle.

"Oh no, we didn't start a band to learn how to play our instruments, we could all play before we joined bands," he explains with a shlight shlur. "And we're not guys who just wanna make a loud noise now – we wanna progress and make better music.

"In fact, I can't listen to most of the Thrash Metal that's around now. I hate hearing guys screaming at the tops of their voices all the way through songs, and I hate drummers who just bash their kit as fast as they possibly can. I used to be like that, but that was when I was 15 and I'm not a kid anymore.

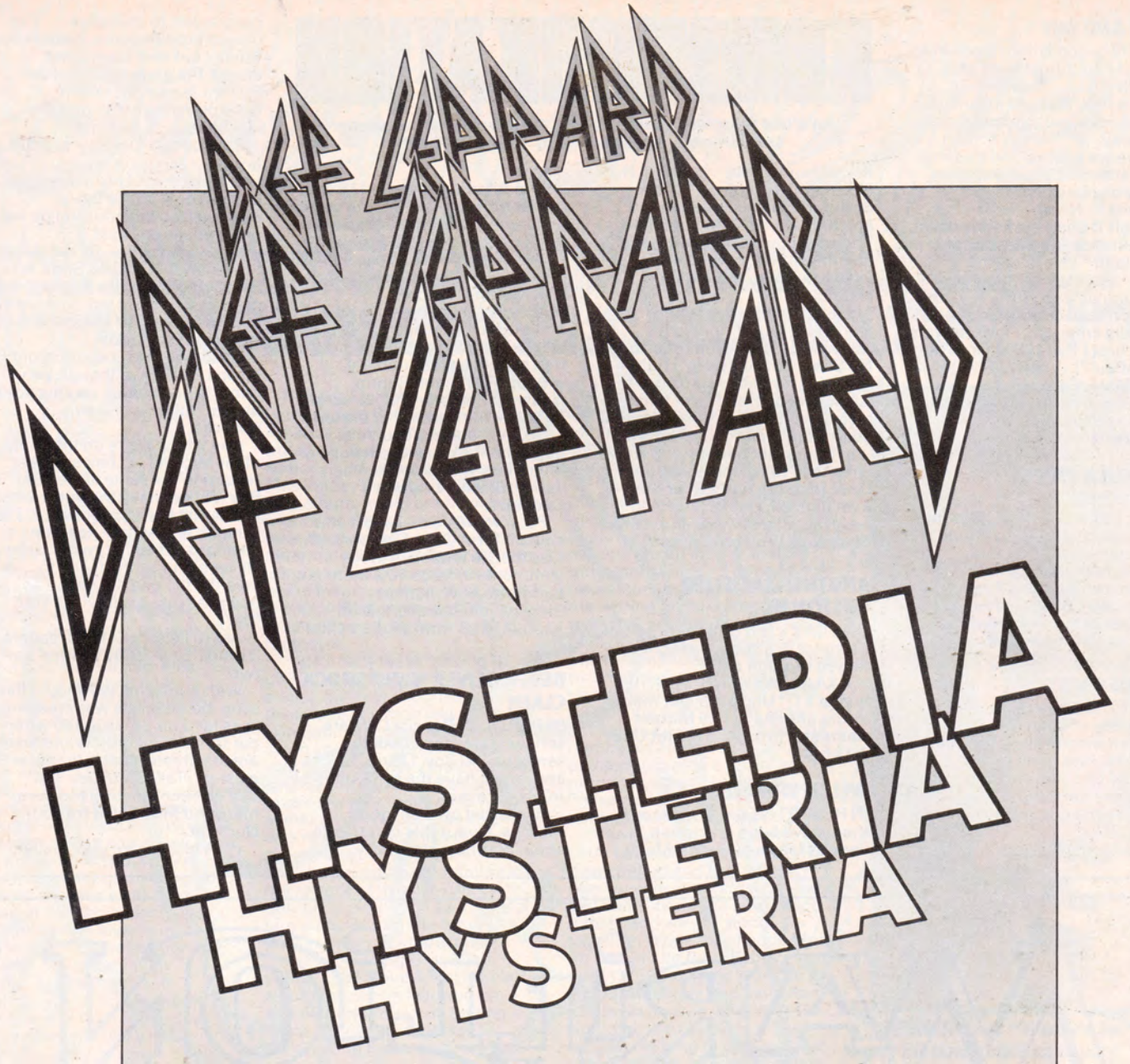
*"No, this new Gang Green album has a lot of different styles of rock on it, and I think it creates a unique sound for the band. Our stuff is still f**king heavy as s**t and we still kick ass, but . . . hell man, we're just maturing now."*

Maturing over beechwood, no doubt.



Pic Pete Cronin

CHRIS DOHERTY: "This band likes to drink . . . but hey, we're musicians and we want to improve our act"



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HIGH AND BRY

DID THE group enter stage left in a fog of haunting dry ice and laser flashes? – They did not.

Were they dressed in fantastic latex strides and studded jackets? – No way.

Were we entertained by some great inbetween number jokes and 'are you ready to rock' screams? – Nope.

Was is it good ole heads down, no-nonsense, mindless boogie all night long? – No, it wasn't.

So . . . it wasn't a good gig?

Wrong! It was 100%, A-1, brill. You don't need any of the above to totally entertain. I look forward to the best LP of 1988 ('One Night Live Affair'?) . . . BRYAN ADAMS LIVE. **Marc, Egham.**

PS. If you see Steve Perry and the boys – tell them where England is!

FORMULA STUFF

WHY DO 99% of Heavy Metal songs use the incredibly boring 'verse, chorus, verse, chorus, guitar solo, verse, chorus, chorus, fade-out' format?

Give me 'Supper's Ready' any day . . . **Alec Skelton, founder member of the 'Peter Gabriel is God' society, Guildford.**

SHAME-FACED

HOW COULD anybody in their right state of mind let a Thrash Metal merchant like Paul Miller review a class band like No Shame? Of course he didn't like them (see *Kerrang!*, issue 160) – they haven't got greasy hair and dandruff.

Well let me tell you – I've had the pleasure of seeing two of No Shame's live gigs (at Birmingham and Nottingham) and they were f**king brilliant! They can play their instruments and they have got brilliant songs (check out 'You're So Cool' – a classic).

Just about the only thing Gorilla Miller got right in his review were his comments about No Shame's image. He's right – they look fantastic! And as to the Girlschool comparison – what crap, it's difficult to tell Girlschool apart from their roadies anyway!

In future, get people who know what they're talking about (ie, Dave Dickson, Ray Zell or the man himself, Geoff Barton) to review bands of this calibre. **Mike Blackwell, Wolverhampton.**

ANOTHER SATISFIED CUSTOMER

ONE DAY a few months ago I saw *Kerrang!* in a shop, picked it up, flicked through and . . .

AAAAAAAHHHHHHH!!!!!!!

Wot a f**king excellent mag. Yours gratefully, **The Mutant Hampster (from the Planet Ube-A-Lube).**

WELSH WINNERS

IN RECENT issues of *Kerrang!* there have been articles on the various facets of the UK Metal scene.

I am referring to issue 158 with the feature on the UK Glam scene and issue 160 with the article on the Hardcore scene in Britain.

What I would like to see next is an article on all the Welsh bands that *Kerrang!* ignores.

Now, forget people like Kooga and Monro because all they play is music for wimps. The bands that should be featured are groups like Preyer, Rumm, Nitelyne, Roulette and Samurai (who are the best out of the lot).

So, how about a couple of pages on these bands, instead of interviews with crap like Then Jerico. **Blackie Lawless's Codpiece.**

PS. I would be pleased if you could inform Gene Simmons of Kiss that, in response to his comments in issue 160, there *is* a band who have named themselves Sex, and this lot happen to be from Wales as well!

DEREK OLIVER 'SICK' SHOCK CLAIM

DEREK OLIVER is sick! We are seriously worried about the sanity of 'Del Boy' Oliver. He appears to have the symptoms of AOR overdose!

He started off well (good reviews, favourable comments about Journey, etc) and progressed to brilliance (founding Wimpwire, discovering White Lion and, his master stroke, the great God Michael Bolton). However, recent developments in the past few issues have us worried.

In issue 160 'Del Boy' prattles on about Mindstorm, only to tell you at the end of his feature that, unless you actually live in Montreal, all the information he's given you is useless!

The week before, Oliver said Strangeways' 'Native Sons' was the perfect AOR LP and practically invited you to drive at 300mph, killing all in sight, to your nearest stockist.

I just took the tube and spent £9 on an LP which, although very good, is not a touch on Journey's best or Bolton's first two releases.

And whilst we're on the subject of Sir Michael . . . beware, dear reader! In the same issue, 'Del Boy' did not have the guts to admit that his hero's new LP 'The Hunger' is nowhere near the standard of his first two classics. Oliver significantly failed to award it the one K it deserves (we're as disappointed as you, 'Del').

Ask to listen to it first, readers, it is not 'Everybody's Crazy' part two.

With hindsight, we should have seen the madness was creeping in as far back as issue 140 when our Derek declared, *'White Sister are the greatest band that ever existed'*! Take a holiday 'Del', you've been working too hard. **Marc and Mick (AOR freaks), Northolt.**

PS. We still love you, really!

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Surf or Die

With acclaimed new LP 'Surfing With The Alien' on release, MICK WALL braves a close encounter with JOE SATRIANI, the fretboard wizard who has tutored Steve Vai and acted as 'Thrash Metal guru' for the likes of Kirk Hammett (Metallica) and Rick Hunolt (Exodus)

THE NAME Joe Satriani may not mean a hell of a lot to the average beat on the street, but mention it to Kirk Hammett of Metallica or David Lee Roth's guitarist Steve Vai and you'll see them nod their heads sagely and their eyes light up. After all, Joe Satriani taught them both how to play guitar.

Growing up in Long Island, New York, in the '70s, when the rock 'n' roll climate was still high on new sounds and new ideas, by the time he'd reached high school Joe Satriani was already on his way to becoming recognised as something of a virtuoso on the electric guitar. A couple of years his junior, but attending the same Long Island high school as Satriani, was another budding young guitarist impatient to learn some new licks: his name was Steve Vai, and within weeks of meeting up he would become a full-time student of Satriani's teachings.

"I think people always make a little too much of the relationship I had with Steve back then though," says Satriani self-effacingly, when I ask for some reminiscences from those days. "Steve became like a student of mine really early on, sure. But in the end it was more about the two of us just enjoying playing together and experimenting with those wild and radical new sounds on the guitar. The thing we were into was about taking every different style that had some meaning for us, then throwing it all into the pot and seeing what we came out with . . . It's been much the same thing I've been doing ever since."

Moving down to California in 1979, Satriani formed his first working band, the Squares, and spent the next five years playing the bars and clubs that knot like a vein along the arm of the West Coast. Commercial success was never forthcoming, and by 1984 Satriani had the good sense to realise that the Squares' rare blend of Everly Brothers choruses and Van Halen power-chords was simply not making it. Sensibly, he split the band and decided to go solo.

And when Joe said solo, he meant *solo*: "I guess I just figured if I was going to go in and make exactly the kind of record I wanted to, the best possible way for me to achieve that would be to do as much of it on my own as possible, without any outside help or interference from anyone. Consequently, the only thing I don't play on my own albums are the drums."

Released in 1985 on the independent Relativity label in America, and by those good and trusty warlocks over at Music For Nations here in the UK, 'Not Of This Earth', the first Joe Satriani solo album, could not have been more aptly titled. Instrumental, freewheeling, almost too determinedly esoteric for its own good, the music sweeps in and out of focus in dangerous, jagged waves, full of ungraspable meanings and random musical footnotes.

"I definitely wasn't trying to give my music a commercial edge," Satriani chuckles down the phone. It's morning where he is in San Francisco; night where I am in London. "It wasn't ever my idea to go out of my way to make a hit record. I just wanted to make music the way I wanted to hear it at that time. No-one else around was releasing stuff like that, so I did it myself."

Over the months that followed the release of 'Not Of This Earth', Satriani's reputation as a gun-for-hire guitarist brought him work with a variety of interested parties, including Greg Kihn, whose 1986 'Love & Rock & Roll' album Satriani is featured on, and Allan Holdsworth, adding a touch of oldster respectability to the growing Satriani reputation.

RECENTLY, HE has recorded and released his second solo album, 'Surfing With The Alien'. Following much the same pattern as his idiosyncratic debut two years ago, Satriani plays not just all the guitars, but the bass and keyboards, too. The only other musicians featured anywhere on the album are Jeff Campbell – "For that good live drum sound," explains Satriani – and 'Bongo' Bob Smith on programmed percussion – "For that good computer sound," he adds as an afterthought.

Again, it's an all-instrumental collection, but unlike its predecessor, 'Surfing With The Alien' is far more accessible, less torn at the edges than before.

And, as such, shows off the talents of this remarkable guitarist to startling effect.

The fusion of disparate styles welded together by the heat of the guitar is still the prevalent mode Satriani likes to work in – through the badlands of his toughest numbers like 'Ice 9', or 'Satch Boogie', and into the more soulful longings of something as cool as 'Echo', or 'Circles' – but here the beat is crisper, the pulse stronger.

You can grind to some of this stuff like you could to old-style pre-'Eliminator' ZZ Top.

YOUR NEW album is a big improvement on your first, I tell Joe Satriani. It's less clever-clever, more upbeat. But the guitarist is not quick to agree.

"I guess I know what you mean, but to me it all sounds like one music," he drawls down the line. "I don't think of what I did on my first album as one kind of thing, and what I've done on this new album as another. It's still me writing and performing all this stuff, and for me one bunch of material isn't necessarily better than the other. They're just two different records made at two different times, that's all."

Recently, Satriani has kept himself busy working on a number of diverse projects. One of these included a recent co-production credit on the Possessed EP, 'Eyes Of Horror' (alongside John Cuniberti).

"The guitarist in the band, Larry LaLonde *(Possessed have now split up and LaLonde is playing with Blind Illusion – Ed.)*, had been coming to see me for tuition, and we got along together. When the chance came for them to do this EP they asked me if I'd like to come along to the studio with them and help them get down on tape what they felt would be their best shot. They didn't have long to do it in – five days, that was it. So everything had to be done fast. I helped them do it."

And there is Satriani's work with Kirk Hammett to be considered, too. As well as the similar services Satriani performs for the Exodus guitarist, Rick Hunolt. Is Satriani becoming something of a Thrash Metal guru?

"I don't know what it is, outside of the obvious – these guys all live where I do in the Bay Area of San Francisco, and no matter what kind of music they're into, they all wanna know how to play their guitars better. They're like kids everywhere, they wanna know all there is to know about the subject that interests them most. So they knock on my door."

Is Joe into the music, though? I don't hear any Thrash on 'Surfing With The Alien' . . .

"Yes, for sure. Through teaching Kirk and Ricky and some of these other kids, I've really learnt a lot about it. I did actually record one Thrash track, called 'Dweller On The Threshold', which never made it on to the final cut of the new album. Unfortunately, it just wouldn't haven't fitted easily within the overall context of the music. Maybe I'll do it when I start to play live . . .

JOE SATRIANI: "It would be my lifetime ambition to play somewhere like the Marquee in London . . ."

JOE SATRIANI takes his act out on the road for a clutch of American dates this December. After that, he says he wants to come to Britain, but it all depends on how well '. . .Alien' is received here.

"It would be my lifetime ambition fulfilled to play at somewhere like the Marquee in London," he gives a throaty chuckle. "It depends how many people want it to happen, I guess. You wouldn't need to ask me twice."

Who's your favourite guitarist of all time, Joe?

No hesitation: "Jimi Hendrix. I know that's the predictable answer, but it's the right answer. After Hendrix, who else is there that plays guitar better than he did? It's possible nobody will ever be able to play like that again. It hasn't happened yet, anyway, not in 20 years . . ."

And the key to the greatness of Hendrix's guitar playing? Rather like Joe Satriani's own: "That incredible ability to take any style, bend it into his own shapes, and make something new out of it like you never heard before . . ."

Class dismissed.

KERRANG!

SPOTLIGHT PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ
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ADVERTISEMENT PRODUCTION MANAGER: TONY DIXON

SECRETARY: KAROLINE GENNAIO

PUBLISHER: BOB THRUSSELL

MANAGING DIRECTOR: MIKE SHARMAN

DISTRIBUTION: SPOTLIGHT MAGAZINE DISTRIBUTION, 1 BENWELL ROAD, LONDON N7 7AX
TELEPHONE 01 700 4600

TYPESETTING AND REPRO: MARLIN GRAPHICS, 2-4 POWERSCROFT ROAD, SIDCUP, KENT

PRINTERS: SEVERN VALLEY PRESS LTD, CAERPHILLY, MID GLAMORGAN

ISSN 0262 6624

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■ IT'S ALDERSHOT vs. West Ham. . . well, *possibly!* It seems that **Java**, fronted by the tasty **Rosella Santoro**, have put together a football team which, according to informed sources, reckons it could beat anybody around at the moment.

Just so you don't think this is an empty boast, the band have thrown down the gauntlet to **Iron Maiden**, challenging the current champs of hard rock soccer to a full game, anytime, anyplace, anywhere.

So if you're reading this, 'Arry, do ya wanna take up this challenge? If so you can contact Java through the good offices of *Kerrang!* Stay tuned to this space for more on what promises to be the greatest duel since **'Krusher'** took on **Oliver Reed** in a drinking contest.

■ THEY'VE OPENED a bra museum at famed lingerie store Frederick's Of Hollywood, which includes items from such luminaries as **Mamie Van Doren** and **Tony Curtis** (he donated the bra worn in '**Some Like It Hot**').

Thus far the only rock band to make any sort of contribution to our knowledge are **Kiss**. They gave 'The Bra Of The Unknown Woman', a 36-D special tossed onstage by an unnamed female (we hope!) fan during the band's last US tour.

Commenting on this museum, **Paul Stanley** and **Gene Simmons** said: "We salute Frederick's for providing a firm foundation for women's needs and we join hands in this uplifting cause." Hmm, sounds like a bra-liant idea to us!

■ **EDDIE VAN HALEN** has recently had a stint at the Betty Ford Clinic. However, no sooner had he checked out with a clean bill of health than he was arrested for drunk driving! Nice one, Ed.

■ WELL WOULD your believe it? **Ozzy's** home in Buckinghamshire apparently suffered some damage during the recent hurricane which swept the south of the country. It makes us feel so much better to know that our suffering was shared by a major superstar.

■ **TWISTED SISTER** lead vocalist **Dee Snider** has had his famed fangs capped! Yeah, the man who once proclaimed himself so wild and reckless that he needed to have his teeth sharpened to enable a swift bite to be taken from even the toughest slice of Weetabix seems to have decided to add milk instead in future!

"Good morning, Robert!"

KOMIK KORNER

"A SOVIET citizen wanted to order a new car. He went to the state dealer and explained the type of vehicle he wanted, specifying make, model, gears, seats, engine, colour etc.

"Certainly comrade, that will be ready for you . . . in 15 years.'.

"The year 2002? No problem. Just one question, will that be in the morning or afternoon?'

"What difference does it make when you've got to wait 15 years?' demanded the dealer.

"Well, I've got the plumber pencilled in for the morning!'" – ***John Bush (Armored Saint)***

■ *HERE YOU see perhaps the only picture ever taken of a member of **Metallica** and a member of **Slayer** jamming together onstage. Said members are of course Metallibassist **Jason Newsted** and Slayer's axemaniac **Kerry King**. The two appeared together at a **Sacred Reich** show held a few weeks back in Arizona, where Sacred were celebrating their return from Los Angeles after completing their debut LP, **'Ignorance'**, for Metal Blade.*

*While Sacred singer/bassist **Phil Rind** was laid up with an asthma attack, Sacred and Kerry covered **'Black Magic'** by Slayer and 'Ignorance' before Jason joined them for **'Am I Evil'**. Vocals were handled by **Matt McClinn** from local band **VTH**. Then Jason himself sang **'For Whom The Bell Tolls'** before members of **Flotsam And Jetsam** trouped onstage for a nostalgic bash at some Flots tunes with Jason.*

*It seems a good time was had by all, and as Reich manager **Gloria Bujnowski** put it, "It was probably the only time Kerry King ever did a Metallica cover!"*

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THE RAGE COMES OF AGE

'Californian dynamos' SILENT RAGE have just released their debut album 'Shattered Hearts'. Rave reviewed back in issue 161, it's only available in the UK on import at the moment – but track it down if you can because it *burns*. JON HOTTEN feels the heat with band bassist E.J. CURCIO

CALIFORNIA HEAT. All the cool dudes getting it on with all the beautiful ladies, lazing on long beaches and in long bars and living the good life to the full.

And their lifestyle reflects in the music. Everyone's in a band, and every band is heading for the top. And at this moment, I should write something about flying into LA donut class and getting hassled in customs, but the only sample of West Coast life I'm lapping up at the moment is coming down the phone to Spotlight Towers, courtesy of E.J.Curcio. The guy is the bass player with Silent Rage, current Californian dynamos and hotly tipped by all who've heard them as the next link in the Bon Jovi chain reaction.

And we've got a lot to talk about apart from the state of our differing climates. There's the first Silent Rage album, 'Shattered Hearts', subject of a Malcolm Dome rave review back in issue 161; there's the KNAC Seegrams Wine Coolers competiton win; there's history and there's future.

But first of all E.J., what do you put all of the sudden interest down to?

"Well, it's really like all these so-called 'overnight' things, in that there's been a lot of hard work under the surface.

"But obviously, when it all comes together it's very exciting. I think that we take care in writing the songs, and we write stuff that we enjoy, and hope that other people do too."

And when you do lend an ear to 'Shattered Hearts', prepare to take a step or two back in amazement as you finally listen to a West Coast AOR band that don't leave you up in the air after a first stimulating caress.

The guitars of Timmy James Reilly and Mark Hawkins motor the melodies along with an extremely satisfying raunch. And when Reilly opens his mouth there's no choirboy vocal that sends Del-Boy Oliver to sleep when he's throwing whale-shapes in the bath – this is a classic, gritty rock voice.

AND 'SHATTERED Hearts' also bears the elegant touch of sometime AOR hero Paul Sabu at the producer's desk. Another big factor in Silent Rage's success to date?

"Oh, most definitely," agrees E.J. "We hooked up with Paul after I met him one night in a club and he heard some of our stuff and liked it. Obviously, he's hugely experienced and he managed to really highlight our sound in a way that we've looked for in the past but not quite found.

"The band's been together since '84, and a couple of years ago we were trying to get an album project together with an engineer, but it started to veer off course, and we scrapped it after two grands' worth of studio time.

"But over the course of about two years, we'd put several demos together for major labels, and they'd nibble and we'd think that we were up for a deal and then for one reason or another it never appeared.

"So we decided not to spend the rest of our lives hanging around for them, and went with an independent label (Chameleon). 'Shattered Hearts' is put together mainly from songs we'd written over that two year period.

"It's quite unusual for an album to be recorded over that period of time, but I think it worked in our favour when the whole project came together.

E.J. CURCIO: "The next step in the States is obviously to try and get a good tour under our belts, maybe as support . . ."

Pix Lynnette Parent

SILENT RUNNERS (from left): Mark Hawkins, Timmy James Reilly, E.J. Curcio. The band have recently recruited drummer Kelly Martella (not pictured) who played with W.A.S.P. onstage at this year's Donington festival

"NOW WE'RE just trying to concentrate on working on our support along the West Coast. We've played the Rainbow, the Roxy and the Country Club, and we're pleased that we're able to sell them out fairly regularly.

"The next step in the States is obviously to try and get a good tour under our belts, maybe as support. I think that we're versatile enough to go out with a heavy rock band or a more melodic band and score pretty well off either.

"We'd also love to have a crack at coming over to Europe as well," says E.J. "The album is only on import over there at the moment, and we'd love to get a deal for it. We've already had a lot of response from Belgium, Norway and Denmark, and now England as well."

So things are most definitely on the up and up at the moment, although Silent Rage did once contribute to a film score that they don't remember with such affection!

"Yeah, it was called 'Hard Rock Zombies'", laughs E.J., "And it was as awful as it sounds!"

But one rather larger achievement was winning a place on the KNAC album, a prestigious prize for American bands.

"Yeah it's a contest organised by Seegrams Wine Coolers, which is a drink we have over here. It's a national thing which is entered by around 1,500 bands. They divide the country up into regions, and you have to enter a previously unrecorded song.

"So we recorded a demo of 'Make It Or Break It', which wasn't originally on the album (it is now included) and we just seemed to keep getting through every stage. It was a great boost when we ended up on the final product."

And when you remember that's how Bon Jovi got a first foothold, you can see why Silent Rage are starting to create a bit of a stir.

SO WITH all this, and now 'Rich, Young and Pretty', another 'SH' track included on the soundtrack of the 'Million Dollar Mystery' film, the future's looking bright for Silent Rage.

Keep an eye out folks, Silent Rage could be the next LA hotshots. You have been warned.

REKORDZ

BAD ANIMALS

U.D.O. (from left): Mathias Dieth, Udo Dirkschneider, Peter Szigeti. Shouting, screaming, steaming, stamping. . . and that's just the reviewer!

U.D.O.
'Animal House'
(RCA PL71552)
KKKK½

UDO DIRKSCHNEIDER is an angry man. He sounds as if someone has just slammed their rusty Fiat Uno into his gleaming new Merc. You can just picture him with a face like a baboon's jacksie and steam pouring out of his ears, stamping his foot like a spoilt brat and swinging that meaty truncheon with intent to disfigure a few noses.

But you wouldn't want to keep out his way, coz Udo is at his best when his back's up, shouting and screaming blue murder until the veins on his neck look like bursting and his eyes are out like eggs. This was the attitude that spawned many of Accept's finest moments, and this is the attitude of 'Animal House', Angry Udo's first solo sound-off since leaving the band earlier this year.

It's classic Accept. Riffs like thunderstorms, drums heavier than a whale in a Tesco shopping bag and Udo bawling his lungs out like McEnroe after a dodgy line-call. 'Animal House', 'Go Back To Hell', 'They Want War'. . . there's hardly any let-up, and certainly not enough time in between tracks to summon up the courage to take the needle off; Udo's behind you all the way, raging torrents of tonsil-thrashing abuse into your red-raw ears until your knees give way and you collapse in a pathetic heap, promising never to ask him why he left Accept again.

And Udo's got one helluva back-up with him, too. Ex-Warlock bassist Frank Riddel and drummer Thomas Franke hammer out rhythms with the neck muscles of the fitter amongst us in mind, and ex-Warlock guitarist Peter Szigeti and his six-string sidekick Mathias Dieth (formerly of Sinner) lurch from one brain-boiling riff to another, throwing in solos here, there and everywhere to stake their claims as Guitar Heroes.

It stands to reason, really. Udo's no mug and he wouldn't return with a band not strong enough to take on Accept on their own patch. This is probably how the stocky singer wanted Accept to sound all along, and he's even included a bonus track, an Accept track from 1976, entitled 'Lay Down The Law', and originally intended for the 'Russian Roulette' album.

It's all sterling stuff and anyone fond of being shouted at by a little German with a bee in his bonnet about something should snap it up without hesitation. As a certain other German band who I've mentioned quite a lot take on Rob Armitage and (reportedly) think about side-stepping the heavier mainstream, it's good to know that some people are determined to stay restless and wild.

May Udo's blood boil for some time to come.

MARK PUTTERFORD

THE HOOTERS
'One Way Home'
(CBS 50851)
KKKKK

SO, THIS album's been out for nearly a month. Does that mean it ain't worth investing a few coins for? No way! 'One Way Home' is the sort of LP that will prove timeless. A CLASSIC . . . and, no, I don't make any apology for using CAPITAL LETTERS.

So, just what is this record like? Genius, that's what, and since when is this term defined by any parameters? Steeleye Span, John Cougar Mellencamp, Jethro Tull, Bruce Springsteen, Hank Williams . . . they're all in there fighting and feuding, sparking off each other and kicking for touch. But on top of all this comes that indefinable smell of individuality at work. It's what makes the Hooters a find so special, so remarkable that I can't stop playing the damn record. On Walkman, Compact Disc or just bloody rusk-in-milk form!

To my way of thinking the Hooters are cousins of the Georgia Satellites and equally as essential. From the anti-TV religious fervour of new single 'Satellite' to the quite atmospheric passion of 'Johnny B.'. From the mystic, haunting 'Graveyard Waltz' to the Bryan Adams-esque 'Engine 999'. From the reggaefied 'Fightin' On The Same Side' to the smouldering 'Hard Rock Summer', the Hooters represent *some* of *all* that's best in American music. They span the decades and remain as vibrant and contemporary as any on the scene. Like I said, A CLASSIC. So, why are you still sittin' there looking gleefully interested? GET OUT AND BUY IT!

MALCOLM DOME

MICHAEL FURLONG
'Breakaway'
(Music For Nations MFN 79)
KKKK

THESE DAYS it's almost impossible to be disappointed by any AOR release. Indeed over the last year or so the quality of soft rock has come on leaps and bounds with virtually every jobsworth writing first class material that rarely dips below a spiffing Four-K rating.

'Breakaway', for those who don't know, is Michael Furlong's second album and follows neatly in the strong singer/songwriter AOR style pioneered on 'Head On Rock 'n' Roll' released way back in 1984. It's a classy recording stuffed to the brim with a generous amount of strong songs that benefit from Furlong's intelligent arrangements and exceptionally alluring vocals. Imagine a hearty amalgam of REO Speedwagon, Glen Burtnick, Bryan Adams and Eddie Money's croaky rasp but nixing the latter's punchy r'n'b overtones.

He's a good songwriter for sure, with at least four of the nine tracks leaving my home-made clapometer in tiny splinters and my heart in a sling. For reference purposes you'd be well advised to check out the hit single potential (yes, even in the UK!) of 'Breakaway', the Joe Walshish 'You Better Watch Your Step', 'When Will I See You Again' (leaning towards mid-period Thin Lizzy), and 'Walkin The Street' which could easily pass for Journey circa 'Departure'. What more could you ask for?

Nice to note that Furlong hasn't gone over the top with deadly guitar buffoonery; instead the lad has deliberately held back on the axe attack, dropping in deft solos only as and when required. A good ploy that has worked a treat helping to exploit the atmospherics on all counts to an unbelievable level of triumph. Incidentally, helping Furlong out on drums is Chuck Ruff, one-time member of Sammy Hagar's band circa 'Danger Zone'.

A consummate melodic rock release that'll have 'em quivering at the knees and one that beyond any reasonable doubt puts to shame Bryan Adams' latest album. Would I lie to you?

DEREK OLIVER

ZERO OPTION

POISON: 'Rock And Roll All Nite' (and don't spare the hairspray!)

VARIOUS
'Less Than Zero'
(Def Jam 44042 import)
KKK3/4

THIS PROMISES to be one of the cult movies of the year. 'Less Than Zero', a tale of drugs, the gutter and the fierce wheels of spiked fortune riding roughshod over romance, breakfast and seats in the circle.

The novel puts you straight in the front seat and rips out the seat belt. Some of the soundtrack will probably appeal on a similar level. For *Kerrang!* readers, I'd suggest flicking past 'Going Back To Cali' (from LL Cool J – hip hop rapping from one of the best, but not something I'd like to find next to the milk bottle early in the morning), 'Bring The Noise' (Public Enemy – another example of spinning head rapping with the wrong wrapping for this dude), 'Are You My Woman?' (The Black Flowers – new Def Jam signing, with a gospel glint and a Motown jive), How To Love Again' (Oran 'Juice' Jones and Alyson Williams – post-midnight smooch without the hooch) and 'Hazy Shade Of Winter' (The Bangles – luvverly gals and certainly good for a goofy pop ditty, but not *really* rockers).

For *Kerrang!* readers I'd suggest also making a quick exit off the 'She's Lost You' route (Joan Jett, all sleaze, teaze and pleaze, yet without enuff smoke in the works to really raise a torchlight blues atmosphere on what should have been a bar-room seduction, one hour beyond the last empty glass – too much effort, not sufficient response. The Andrews Sisters would have managed it with more style). Furthermore, give 'Life Fades Away' a chance to breeze, but don't expect a hurricane (Roy Orbison, original '50s rocker, but not quite as ebullient these days).

Which leaves . . . some masterpieces. 'Rocking Pneumonia And The Boogie Woogie 'Flu' is Aerosmith allied to producer Rick Rubin and tearing out their roots to reveal hearts that swing with the fury of chaingang rhythms. 'Rock And Roll All Nite', recorded in fabulous style by Poison, perhaps the *only* band these days who could take on the Kiss original and get a submission. 'You & Me (Less Than Zero)' introduces Glenn Danzig & The Power Inferior Orchestra, wagging tails and clambering up towering riffs without any reduction of melodic intent.

But finally, we have . . . 'In-A-Gadda-Da-Vida', the Iron Butterfly classic taken to new heights by the incomparable Slayer. They've not warped the original to new levels of speed demonism, but have left it intact, instilling power through the momentum of delivery and their own late '80s supremacy. Anyone who dismisses Slayer as a mere blur is gonna have to rearrange their thoughts after this prime exercise in remarkable musicianship, depth of depravity and power, passion and, above all, sensitivity for the requirements of the song in a modern context.

Buy this album, if only for Slayer, Aerosmith, Poison and Danzig. If not, persuade someone with more money than yourself to invest and just tape the relevant cuts. Whatever you do, though, *don't* miss out.

MALCOLM DOME

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OVER KILL
'Fk You'**
(Under One Flag 12 FLAG 104)
******* (er, sorry, KKKKK)**

AND F**K you, too!

You may wonder why the reticence in printing familiar four letter words in *Kerrang!*, especially when we are dealing with a mini-album actually called, for all to see, 'F**k You'.

Well, the reasons are many and multifarious. If we did actually say 'f**k you', then it could be that the well-known magazine distribution company of Grommit and Farquhar may well ban *Kerrang!* as a noxious publication, and then we couldn't write about anybody.

And in any case, overkill in the vile obscenities department tends to reduce the power and impact of our most popular terms of abuse.

And there's no reduction of power in this incredibly explosive set of performances on an EP that Atlantic Records didn't want to put out, leaving a free hand to Music For Nations, through their subsidiary Under One Flag.

The band features Bobby 'Blitz' Ellsworth (vocals), Bobby Gustafson (guitars), Rat Skates (drums, and now departed), and D D Verni (bass), and this 'F**k You' opus was recorded 'live' at the Phantasy Theatre, Cleveland, Ohio last summer.

'Rotten To The Core' breaks away unexpectedly into quotes from 'You Are My Sunshine' (an ancient pop song), while 'Hammerhead', 'Use Your Head' and 'Electro-Violence' feature some of the most exciting guitar work heard this side of the Chinese New Year.

So many so-called Thrash bands simply fake a lot of racket, but Over Kill can PLAY. As their winged bat skull emblem hovers overhead Bobby growls and you can feel the sweat and mayhem pouring from the grooves. This is one record that definitely SHOULDN'T be released on Compact Disc. If anything it should only be available on 78 rpm and played with iron needles. Amazing stuff.

CHRIS WELCH

SPITFIRE
'First Attack'
(EMI 062-1701221 import)
KKK

A GREEK Heavy Metal band? You must be kidding! I mean a rock band in that part of the world is as rare as a virgin on a Mötley Crüe tour bus!

What's more, as if to add insult to injury, they're a cracking combo with a fine line in heavy harmonics and structured songs. Manipulating solid power-chords, impressive vocals and dramatic drumming, they bring to mind a credible combination of Dio, Whitesnake and, surprise, surprise, Brit rockers Demon with all the good bits left intact and enough originality to secure them a place in anyone's record collection.

Mature stuff for sure, with a stolid production by some geezer with an unpronounceable surname, that will undoubtably assure them of a future outside of the Mediterranean. Actually they remind me somewhat of that Spanish bunch called Baron Rojo what with their classy harmonies, lethal lead guitar and scintillating use of synthesisers. Unlike Baron Rojo, however, they actually have a vocalist who can sing proper English and not in some barmy ear-grating foreign dialect.

Lots of songs to get hot under the collar about, including a couple of nifty power ballads, the best of which is definitely 'Evil Thoughts Around' (sorry about the silly title) with its emotive guitar solo and terrific keyboard smudges. On the raunchier side you'll be well advised to check out the atmospheric ambience of cuts like 'Whispers' – a truly awesome track not unlike Dio with gruesome guitar chords, and 'Explosion' – a song with more genuine thwack than mid-period Black Sabbath.

This is a good record from a competent band that ought to be seriously considering relocation to some point more central to the mainstream musical hubbub. Recommended. DEREK OLIVER

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SAGA'S MICHAEL SADLER: the icing on the cake

SAGA
'Wildest Dreams'
(Bonaire 208 602)
KKKKK

I KAN'T for the life of me quite work out just why the folk at Atlantik (hi Derek?) passed on this here Saga ditty, as they've recently put the album out in the States. Ah, well, Atlantic's loss is Bonaire's gain. Now I'm not normally a fan of wimpy keybored-orientated rock, but there's something about Saga's musik that always sends goose-pimples down my back.

I first got hooked on Saga way back in 1981, purely by accident, when I saw them open up for Jethro Dull at the Oakland Coliseum, Kalifornia. The lads were promoting their 'Worlds Apart' opus, and had already skored a big hit with 'On The Loose' from that album, but that wasn't the kut that got me hooked on these boyzz. Nope it was a certain, 'No Stranger (Chapter VIII)'; here was perhaps the greatest pomp rock song ever rekorded – an eerie keyboard intro neatly leading into a meaty guitar riff kourtesy of Ian Crichton (a really underrated player, methinks). The icing on the kake komes kourtesy of Michael Sadler, his soothing vocals really are daunting and haunting, the man seems to wrap himself around the subjekts he sings about.

Thru the early Eighties, and still on the now defunkt Portrait label, Saga went from strength to strength. 1982 saw the release of the live album, 'In Transit', rekorded on their highly successful European tour. In '83 Saga released their poppiest work in 'Heads Or Tails' (Portrait PR 38999), and one kut in partikular stood out like a sore thumb, that being 'Cat Walk', wonderful powerhouse drumming from Steve (arfur?) Negus, even if some of it was elektronik. But it was the short sharp interchanges between the keyboards and Crichton's axe that made the toon so wonderful.

1985 saw the release of Saga's most kompelling work to date, the utterly brilliant 'Behaviour' album – chock full of 'hit' singles, 'ho' sadly the folk at Portrait hought otherwise. I still think the extremely katchy 'Take A Chance' from that album kould be a monster hit.

Now it was around this period that certain members of Saga, namely drummer Steve Negus and lead keyboardist Jim Gilmour, began to get itchy feet at the lack of chart success in recent years and not surprisingly decided to kall it a day. Michael Sadler, meanwhile, was supposedly rekording a solo album, and as far as I kan tell it still hasn't been released. I wouldn't be at all surprised if a kouple of those songs have found their way onto this here 'all-new' Saga ditty 'Wildest Dreams', which I have to konfess took quite a few spins to get into. But by the fifth play I was hooked.

Producer Keith Olson has bought in a new 'hard edge' to Saga's musik! – out the window goes Jim Gilmour's keyboards for a more updated feel to Saga's smoochy brand of pomp rock, while the keyboards are now thankfully kept to a minimum.

There's a lot more of Ian Crichton's tasty geetar, such as on 'Only Time Will Tell', where there's some well-in-order playin'. This man sure knows how to churn out a high whining solo! Elsewhere new drummer (Munich-based) Curt Cress pounds his heart out on the title kut 'Wildest Dreams' and seems to have injekted a new lease of life into the other members of Saga. They all seem to play with a lot more urgency on this rekord than on previous outings and evidence of this kan be found on 'Way Of The World'. Michael Sadler's tongue-in-cheek lyriks are simply soaked up by the rich music that surrounds them and I'm totally wrapped up in this album. Now how's about another UK tour lads?

XAVIER RUSSELL

SINNER
'Dangerous Charm'
(Noise N 08-4458 import)
KKKK

I SUSPECT this review will surprise as many people as Sinner's new softer 'n' States-slanted direction perturbs, but the rather astonishing fact of the matter is, I LIKE this album!

Phew!!

The thing is, I reckon that if this was Sinner's debut elpee, those who tirelessly whinge about the

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band's current polished and preened approach would have far more favourable comments to make, too. After all, it's an accomplished and stylish romp down the radio-blessed boulevards of melodic hard rock, and in no way can be classed 'bad'.

But the mind-mutilating memories of the not-so-distant daze when Sinner stomped 'n' stormed through mammothly Metallic and muscle-bound material like typical torpedo-charged Teutons still torment a lot of people's conscience. And watching the band being groomed further for more widespread consumption can be a painful experience.

What we should do then is just accept the fact that Mat Sinner – bassist, vocalist and mainman – is determined to steer his band away from the straight, steel-walled corridors of HM and into the more open spaces of commerciality. Forget the full-bloodied onslaught of '85's 'Touch Of Sin' and consider Sinner as virtually a new band, with new influences, new ideas and, I suppose, new horizons.

Among these new influences would appear to be that of – gasp! – Motown soul! Not only has Mat chosen to work with producer Mick Jackson (who wrote The Jacksons' 'Blame It On The Boogie', of all things!), but on a couple of tracks the adventurous bassist duets with soul singer (and blatant Tina Turner impersonator) Jacquie Vergil. And then to further infuriate all those with an aversion to Tony Blackburn, he throws in a sad, drifting instrumental which appears to be a straight rip-off of Lionel Richie's 'Hello'.

But (if you're still reading) you'll be encouraged to hear that Sinner haven't entirely blacked their faces and pulled on huge chunky medallions; in fact, they still kick up a helluva stink on trax like 'Concrete Jungle', 'Knife In My Heart' and 'Fight The Fight', with new young guitarists Andy Susemill and Armin Mücke thundering as hard as their new boss will allow them to. Make no mistake about it, Sinner can still bare their chests and flex their muscles with the best of 'em.

Yet overall, 'Dangerous Charm' glides more along the well-waxed tracks of 'Comin' Out Fighting' than 'Touch Of Sin', and this will no doubt disappoint some people. Me? I reckon the songs are strong enough to starve off any threatening blandness . . . and after all, aren't songs what albums are all about?

MARK PUTTERFORD

ZOETROPE
'A Life Of Crime'
(Music For Nations MFN 76)
KKK3/4

IT'S NICE to see that the overwhelming success of Thrash hasn't altered Zoetrope too much. I've been acquainted with this Chicago-based quintet since . . . oh, it must have been around '83 when they were kind enough to send me a copy of their distinctive 'Metal Log' demo. And, since then, I've had the pleasure of watching the band (incidentally, pronounced ētrōpe, the 'Zo' being silent) progress from a hard-arsed Power Metal outfit to a full-blown Speed Metal one that can wander carefree into Thrash territory whenever the fancy takes them.

And along the dusty trail that's taken in their 'Amnesty' debut album for Roadrunner and the step up to Music For Nations with their newie, 'A Life Of Crime', the band have tightened up their act considerably, but have used their heads wisely, maintaining the diversity of tempo and rhythm that has always been their trademark.

Co-produced by Randy Burns (who worked with Dave Mustaine on the last Megadeth album) and Casey McMackin, 'A Life Of Crime', like most MFN products, is pretty impressive stuff. Great slashing riffs build up like tidal waves, crashing down furiously around your hapless ears as the stylus bites plastic.

'Prohibition' and 'Unbridled Energy'; noses to the grindstone, pile on the heat, real regulo-nine for six-hours numbers. 'NASA' sniffs hopefully at Accept's trouser-legs but eventually turns its nose up, finally heading happily off in its own direction. 'Promiscuity' almost trips over its own tail, switching tempos and launching headfirst into a Thrash *mêlée* just as you thought it was retiring for some well-deserved shut-eye. And 'The Company Man' (my favourite cut, being a hardy survivor from the aforementioned 'Metal Log' demo) walks a different street again, an excellent drunken rhythm underpinning some fine work from guitarists Kevin Michael and Ken Black.

In fact my only real beef with 'A Life Of Crime' is that Zoetrope allowed some fool to talk them into letting complete dickheads like El Duce and Sickie Wifebeater from The Mentors contribute a few backing vocals. Not a particularly smart move on an otherwise thoroughly worthwhile purchase.

PAUL MILLER

VAN DER GRAAF GENERATOR/JACKSON. BANTON. EVANS
Now And Then
(Thunderbolt THBL 042)
KKK

I'VE ALWAYS been of the opinion that the various versions of Van Der Graaf Generator must have done serious amounts of drugs in their time in order to produce such an eccentric musical style – and 'Now And Then' does little but reinforce that view.

Uniformly weird, as off-beat as ever, 'Now . . .' is basically a collection of unfinished VDGG material. Six songs dating from 1977 and two from the classic Hammill/Banton/Jackson/Evans line-up circa 1973/74, lovingly completed and brought up to date by the latter trio.

And, apart from the Godawful brass-riddled 'Gentlemen Prefer Blues', everything here is as unmistakably VDGG as anything before or since. 'Saigon Roulette' is a pleasant saxophone-soaked ambling instrumental that you could easily imagine as the theme to some inoffensive BBC2 documentary.

Quaint but hardly essential.

PAUL MILLER

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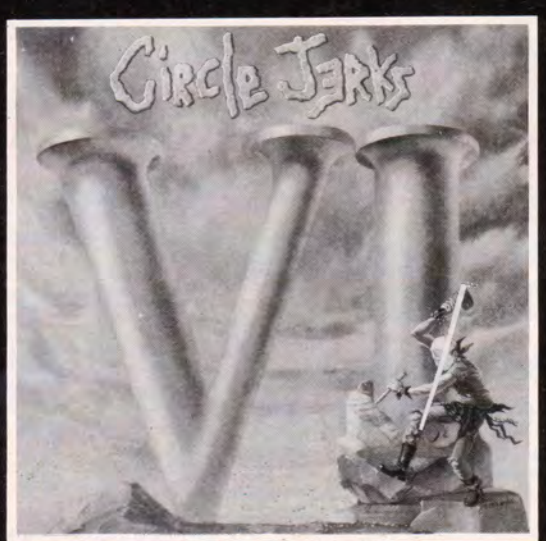

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TRIUMPH
'Surveillance'
(MCA 42083 import)
KKK3/4

FINE MUSICIANLY work from the Canadian trio who rock in a traditional manner that is beginning to sound strangely tame when compared to the likes of Over Kill.

The band have taken a lot of care and trouble over this project and, with some 97 people to thank on the sleeve notes, there is no doubting the commitment involved.

When the band get into a groove, as on 'Rock You Down' the guitar of Rik Emmett howls and even occasionally breaks into a funky beat.

There is an awful lot of material, some eleven songs and a prologue, and the songs wander through all manner of moods. But it is difficult to get terribly excited about any particular ditty, and part of the trouble is that the vocals sound too sweet and the beat peters out too often.

It's no good sticking wise words from the Oxford Dictionary of Quotations at the start of each song (*'Travel not to go anywhere, but to go . . . The great affair is to move'* – Robert Louis Stevenson), when those songs simply plod along without reaching any profound conclusion.

Maybe it all sounds better on CD and headphones, but ultimately it's rather slow and ponderous. CHRIS WELCH

KAT
'Worship Me Or Die'
(Roadrunner RR9589)
KK1/2

Dear Kat,

Just thought I'd drop you a line having read your interview in *Mega Metal* 8. My my, you are a big-headed little urchin aren't you? You really don't rate anybody in the rock world apart from your good self do you? And I suppose you should know what's what shouldn't you? After all, you've been listening to rock music for two years right? What was that you said? You went to a prestigious music school, Julliard, to play violin for six years? That automatically means that you're superior to all the other schmucks who pick up a guitar, doesn't it? I'm not so sure!

Y'see, I've got a tape of your 'Worship Me Or Die' album here. It's a bloomin' shame you don't walk it like you talk it! Don't get me wrong Kat, my dear. I'm not saying that you're a useless lump of lard who doesn't know a G chord from a G string. Nope, credit where credit's due. You know how to buzz around a fretboard like a bitch in heat, but did you ever stop for five seconds to think about *why* you're doing it? Are you doing it to enhance your songs? Forgive me if I'm wrong but it seems to me that you love a bit of that old ego masturbation. When you've got that . . . er . . . 'axe' between your dainty little digits you can't resist working yourself into a lather can you?

And when we're not being subjected to your ego, we're being force-fed juvenile shit about 'Death To You', 'Satan Goes To Church', 'Satan Says' and 'Kill The Muthers'. Whoopee, the world would be a poorer place without you dearie. Who said 'played out'? Excuse my ignorance, but I thought people who went to Julliard had a bit more common sense.

Actually, you have some potential. One or two of your riffs (not solos) seem to have some meaning, some consequence. Flush all of the garbage out of your system and start proving yourself as a songwriter, start rocking instead of frothing at the mouth with your own delusions of grandeur and we could be getting somewhere. Nobody likes an arrogant arsehole me dear! 'Worship Me Or Die' eh? Get the pine box ready says I.

By the way, thanks for being mercifully short, 30-minute albums are great when you haven't spent money on 'em!

Hope the weather's fine in New York.

Love, HOWARD (JOHNSON)

Candlemass

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WARM WET Circles

LA 'Speed Slam' band the CIRCLE JERKS have broken away from Punk's underground, but with new LP 'VI' they still play it loud and fast. MIKE GITTER finds out that they just want to have fun and spread the word about "being nice to other people"

THE CIRCLE Jerks are post-Hardcore survivors. Doling out generous helpings of their self-dubbed, high-speed slam rock, Los Angeles' Circle Jerks remain stalwarts of the era in American Punk that gave birth to the likes of Black Flag, X and Fear. While many of those outfits have either fallen by the wayside or strayed far from Punk's original vision, the Jerks play it as loud and fast as they did from day one.

"We don't know how to do anything else," jokes vocalist Keith Morris. "We like what we're doing and we have fun – we have a big enough following so we *can* keep going. A lot of people tell us that it's time to hang it up, but we'll quit when we feel like it. We're just as popular as when we first started and we're picking up more younger kids and college students as well. It's only getting bigger."

THE CIRCLE JERKS: the sarcastic cry of suburban youth?

Since original Black Flag vocalist Morris teamed with Redd Kross axeman Greg Hetson in 1980, the Circle Jerks have come far; record sales and concert attendances soaring all the time. Along with current drummer Keith 'Adolph' Clark and bassist Zander 'Snake' Schloss, they've broken out of Punk's ensnaring ghetto.

"We're not really an underground band," says Morris. "We've actually been compared to bands like REM as being an electric, loud, protest sort of band since we do sing about politics and we do make social commentaries. We're human beings that just look at things and write about them rather than making things up or writing love songs or anything like that. We do have our love songs but they're all in a sarcastic vein. We don't really care who we play in front of, Heavy Metal people, parents or kids. We want to have fun and spread the word."

"VI', THEIR new album, *is* the Circle Jerks, pure and simple. From their now-classic debut, 'Group Sex' (on Frontier), through a virtual raping of the Garland Jefferies classic 'Wild in the Streets' (also on Frontier), to more recent efforts such as '85s adrenaline-paced 'Wonderful' (on Combat), the Jerks remain the sarcastic cry of suburban youth.

No longer howling the screams of undirected youthful anger, they've matured both personally and as a band, applying Punk's nihilistic philosophy to day-to-day life.

"As you grow up your outlook changes," says Morris. "Anarchy is whatever you make it, just something in your head.

"Many of us have taken a long, hard look at what we've done in the past and realised that we can't act like animals anymore because it is self-defeating. We can't go into a club and wreck it, because if we did, there would be no place for the bands to play. A violent feeling may come through in the music, but it's certainly not the intent.

"Let's be realistic, take a look around and treat each other like human beings rather than animals."

WHERE EARLIER discs stressed Punk's wild abandon, 'VI' takes long, hard looks at subjects of a personal and political nature. 'American Way' and a cover of Creedence Clearwater Revival's 'Fortunate Son' tackle political topics while 'Love Kills' and 'Beat Me Senseless' head for directly personal territory.

"Those songs are about the pain and torture you go through in love," says Morris.

The Circle Jerks' fast-paced musical and lyrical venom has most recently attracted the attention of film-maker Alex Cox, who featured the Jerks as a lounge act in his 1985 cult-classic 'Repo Man'. 'Sid and Nancy', Cox's surrealistic look at the life and love of Punk rockers Sid Vicious and Nancy Spungen, featured a Circle Jerks contribution to the soundtrack – 'Love Kills' – as well as a brief cameo for Morris as one of Vicious' cell-mates.

"Alex asked us to do 'Repo Man' as the lounge band," reveals Morris, "So we did an acoustic version of the song 'When The S**t Hits The Fan'. He's actually a real big fan of ours and has liked the Circle Jerks for a real long time. Zander also played Kevin The Nerd in 'Repo Man' and, right now, he's in Nicaragua filming a new Alex Cox movie.

"When 'Sid and Nancy' came around, they had even written a part for me which would have made me the third main character – Bowery Snacks who was Sid's heroin man."

As scheduling turned out, touring prevented Keith from making this major cinematic debut.

WHILE THE likes of Black Flag and the Dead Kennedys have thrown in the towel, the Circle Jerks have become the last bastion of American arena-Punk.

"We're a fun band," concludes Morris. "We want people to have fun and jump around like they do to a band like the Ramones. Maybe they'll even get something out of what we have to say like, 'Be nice to other people for a change'."

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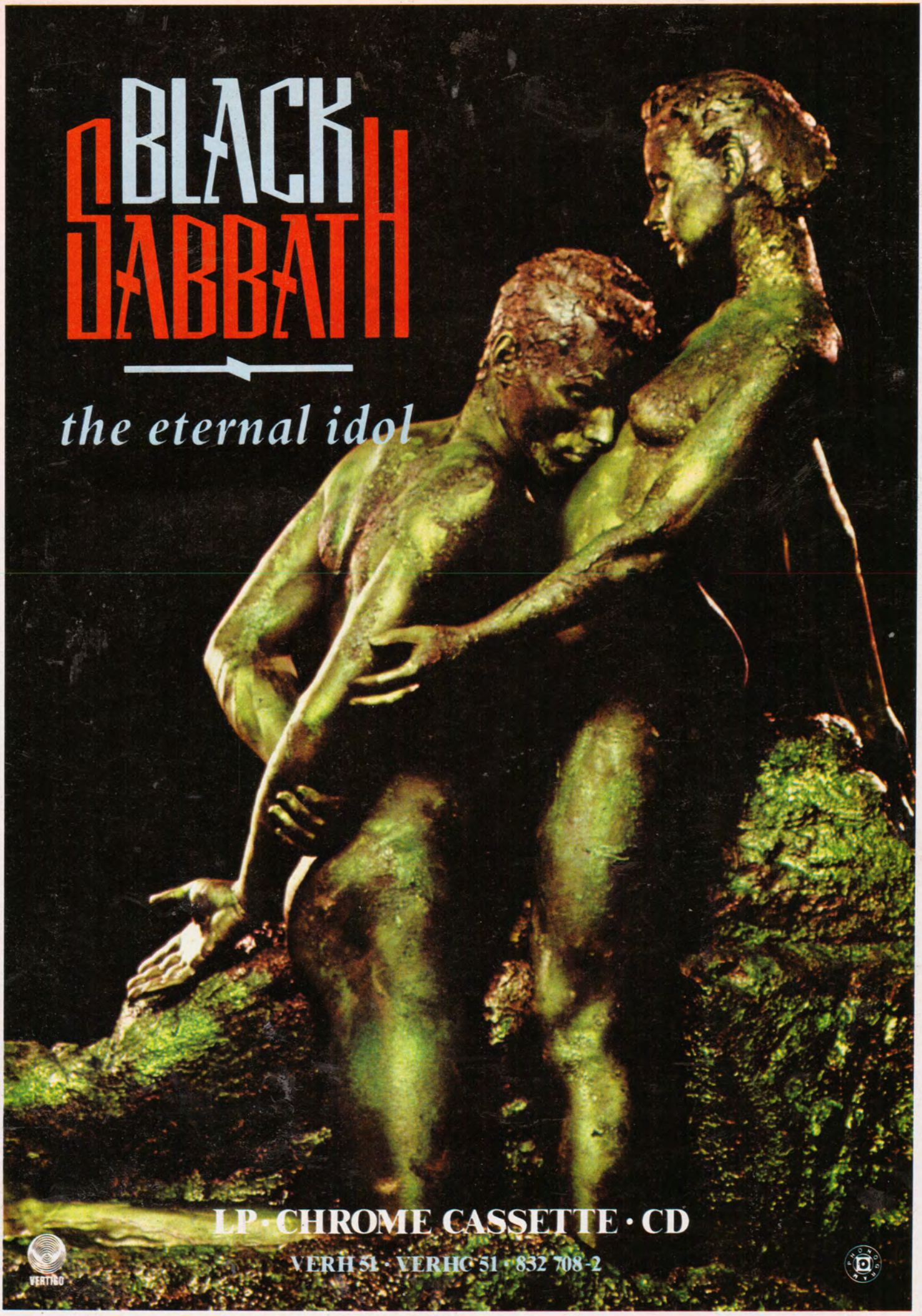
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THE VIOLENT BREED

With just one album – 'The Ultra-Violence' – and a handful of gigs behind 'em, San Francisco striplings DEATH ANGEL have already matured into a 'fiery, technically excellent' Thrash Metal act. HOWARD JOHNSON goes on a teenage rampage with vocalist MARK OSEGUEDA and guitarist ROB CAVESTANY and discovers how to be both tender of age *and* tough of sound

NEW BLOOD, that's what you need! Fresh flesh, to make the evolution of music guaranteed. It's as vital as the air we breathe and the food we eat.

To those of us for whom music is more than a passing fancy and a casual ten pence slipped in the juke box, the emergence of new talent is one of the most exhilarating buzzes there can be.

It sends shivers up the spine and a curious chattering motion to the teeth so that you can't stop gassing to all and sundry about the new talent you've discovered.

Take it from me, there has been many a tongue wagged with reverential fervour over the last year in the name of Death Angel.

Yeah, I know that as a monicker to hang your hat on it doesn't sound too exciting. Having the word 'Death' bang up there in your namecheck reeks of severe lack of quality. Add to that an album titled 'The Ultra-Violence' and you should by rights be all ready with the barf bag!

I know that I was certainly the proverbial doubting Thomas, but waffling something to the effect that this was "the exception that proves the rule" Mr. Barton shoved the vinyl artefact my way and told me not to come back until I'd checked the vinyl experience.

By gum, was he ever right. San Francisco's Death Angel overcame all of my cynical prejudice and blasted 'em to oblivion with a fiery brand of Thrash that was all of melodic, technical and of course powerful. Lipsmackin', thirst-quenchin', powerpackin' rock 'n' roll – and I likes it!

AND THE angle? Yeah, we journos always like an angle, something to hang *our* hats on. Death Angel have got that sewn up too, in the figure of drummer Andy Galleon. Hard to credit I grant you, but the Angel's skin beater weighed in at a meagre 14 years old when 'The Ultra-Violence' was created, and although he's added one more candle to his cake since then, this is still one mighty young man making a name for himself.

Of course such precocious talent in the band has caused its fair share of headaches, not least of which is the statutory obligation for Andy to complete a further two-and-a-half years of schooling back in the States. How exactly is such an obvious hurdle being overcome? Vocalist Mark Osegueda, a likeable bundle of energy, wants to rap about it:

"Right now Andy's taking absences from school. That's not too much of a problem but this is obviously only the start of it. He's not even that close to graduating and so obviously something's going to happen which will make it impossible to carry on with regular schooling. I think the answer will be for him to take correspondence courses because he really wants to graduate.

"It's one of those problems that we'll have to deal with when it arises."

"The thing with Andy is that he really doesn't act as if he's 15," adds guitarist Rob Cavestany. "Even though we've known him for years we still trip out on what a freak he is. He's ridiculously mature for his age. There's no difference in attitude or approach between him and the rest of us!"

Which might lead you to make the assumption that the rest of the band (Mark, Rob, bassist Dennis Pepa and guitarist Gus Pepa) are all old men. Not true, each band member clocking in around the 18 to 19 age bracket.

Like I said, this is young blood here, and 'The Ultra-Violence' is a remarkable achievement of songwriting maturity and technical excellence for such mere minions.

The age factor makes the rather awkward, gauche and hackneyed lyrical approach all the more understandable. I'm sure you won't find titles such as 'Mistress Of Pain' and 'Evil Priest' adorning Death Angel album sleeves a coupla years down the line.

Shoot, the boys are even aware of the limiting nature of such subject matter at this early stage of the game:

"Yeah, we realise that a lot of the lyrics are a bit mindless," concedes Mark, "But you have to remember that a lot of the songs on the album are up to four years old.

"When you first start writing all you can think of is 'Metal – yeeargh!' and you have all these images buzzing around your head. I know that the lyrics will be a lot more thoughtful in the future."

"Sure, but there are a lot of in-jokes and good subject matters on the first album that outsiders probably don't pick up on," adds Rob. "For example the title of the album is taken from the film 'Clockwork Orange' which we all love, and then 'Voracious Souls' is all about a scene in this tacky B-movie where people started eating each other. We found that hilarious!"

BUT WAIT a minute, I thought I was going on about this fresh influx of young blood that is Death Angel. What's all this about four year old songs?

"Well of course to most people we are a new band," laughs Mark, "and in some ways it feels like a new band too. After all, it's only been in the last year that we've been able to work like a professional band, but we've actually been together for six years already, five of them playing live! We started the way most bands do, just a bunch of friends who wanted to make music."

"It was just me and Andy at the beginning," says Rob. "We're related and so we were always 'round each other's houses all the time. I got hold of a guitar and Andy was just banging on pots and pans! Then Gus came in on guitar, Den started singing and Andy got a real kit.

"Things just built up and we stayed as a four piece without a bass for quite a while. We even recorded a demo titled 'Heavy Metal Insanity' where I played bass."

"And I joined in '84," enthuses Mark. "I used to be a roadie but I'd always sing along to records, I'd had two years of voice training and I'd been in the high school choir. It turned out that Rob wanted a frontman and one day he brought the lyrics to 'Kill As One' to me at school. I thought, 'Sure, why not?' and it all took off from there!"

Very much a question of 'old young blood' this here Death Angel, but there's no doubting that their admitted lack of maturity doesn't stop them from having very definite ideas about both the music they make and the music they like.

Hardly surprisingly for such young whippersnappers, Death Angel show no shame in revealing that they're still very much fans of music, though maybe their taste is going to surprise you a little:

"I feel that we stand apart from most of the other bands in our field because we don't set any limitations on the boundaries of our music. We listen to all kinds of different stuff and take our influences from all of it.

"Between the five of us there's a real motley crew of bands and artists that we like," claims Mark. "Off the top of my head some of our favourite artists are old Queen, Depeche Mode, old Cult, Steel Pulse, Elton John, the Sisters Of Mercy and the Mission."

"Not to forget Rush," adds Rob.

Is there anything in the Thrash scene that really grabs you?

"I really like Slayer," says Rob again. "Their rhythms are really intense. The thing is though, the best Thrash acts are the ones who listen to a lot of stuff outside the genre. You can really tell that a band that is only interested in total speed and singing *'Satan Satan Devil Devil*

die die' will say, 'Er . . . yeah, we're into Venom . . . we like the Devil himself.'

"We like to play hard but we really want to play with feel and technique. I think that a lot of the pleasure I get from playing comes from really working the instrument and concentrating on it. Of course you can't forget that the most important single factor is the song itself!"

There's a real grain of belief that runs through the very core of Death Angel, belief in themselves and their own 'otherness' from the underground world of Thrash where millions of acts swirl and scramble around, searching for that indefinable something which will set them apart from the mass in the morass.

Obviously Death Angel do possess something unique, a real spark, because this writer here, who hardly gives the green light to each and every Thrash act, detects something special in the band.

DID YOU expect 'The Ultra-Violence' to cross boundaries in a way which it undoubtedly has?

"Well we haven't seen too many album reviews," says Mark, "but we gather that reactions have generally been very positive.

"I guess we kinda expected it to do well because it's very original, complex stuff. We want it to be heard and appreciated by as many different audiences as possible and fortunately for us that's what seems to be happening."

But that interest is down in no small part to the business expertise of the band's manager, Kat Sirdofsky. 'Twas she who really pulled the boys up by the bootlaces and added the business touch to the raw potential which was already there.

"We definitely have a lot to thank Kat for," enthuses Rob, "because she took us and showed us where we needed to go. We really didn't have much of an idea before that."

Wasn't there ever a time when you seriously doubted that you were going to get somewhere?

"No," is the all-consuming, resounding retort. "We always had total confidence in what we were doing," nods Rob, "but it was often a case of 'Damn, are we ever going through a lot of bulls**t!"

"We just didn't know enough," laughs Mark with a distinct tone of relief in his voice now that those days are over. "We just didn't know what to do about getting noticed. We even recorded a demo in '85 titled 'Kill As One' which Kirk Hammett from Metallica produced.

"All we did with that one was sell it in a few local record shops and by mail order – we never even thought of sending it to record companies! Once Kat took over, everything simply spiralled from there. We got a good package together and things started to happen."

Do you regret the wait, even for five guys still fresh-faced and innocent?

"Nah, not really. If this whole thing had happened a lot quicker then we might not have been as good as we are and we might not have been able to handle all this as well as we hopefully are doing now."

And the forward-thinking Enigma record label might not have found Death Angel quite so exciting back then. After all, time was certainly on their side.

"The Enigma deal is great," confirms Mark, "because they're an independent with the personal interest that indies always have, but they're distributed by a major which gets us into the stores. It hasn't done Poison any harm, that's for sure!"

"ACTUALLY WE'RE the first Thrash band ever signed whose debut album has been distributed by a major, so we're in the history books," laughs Rob. And the profitable licensing collaboration between Enigma and various European companies (Music For Nations in the UK) has also allowed Death Angel the luxury of bringing their rawhide approach to Europe.

Like kids in a candy store the boys are loving each and every minute of it, enjoying the opportunity of playing to new audiences, confident of their ability to come across despite the obvious problems of using rented backline and drums.

Mark: "We've done it for so long now that we know each other's styles inside out. We've also learnt how to work an audience, so that we think we can put on a good show under any circumstances."

So I guess you prefer live work to the studio, though I'll be bound that you didn't have time to be bored while recording the album. Three days of recording and five days of mixing wasn't it? Def Leppard take note!

"They're two different things and I enjoy both," says Rob. "I'd like to have a lot of time to experiment in the studio but the worst thing about those places is that you can't headbang when you're playing because you've got headphones on and they keep slipping off all the time! It's weird!"

Ah, there speaks a true artist!

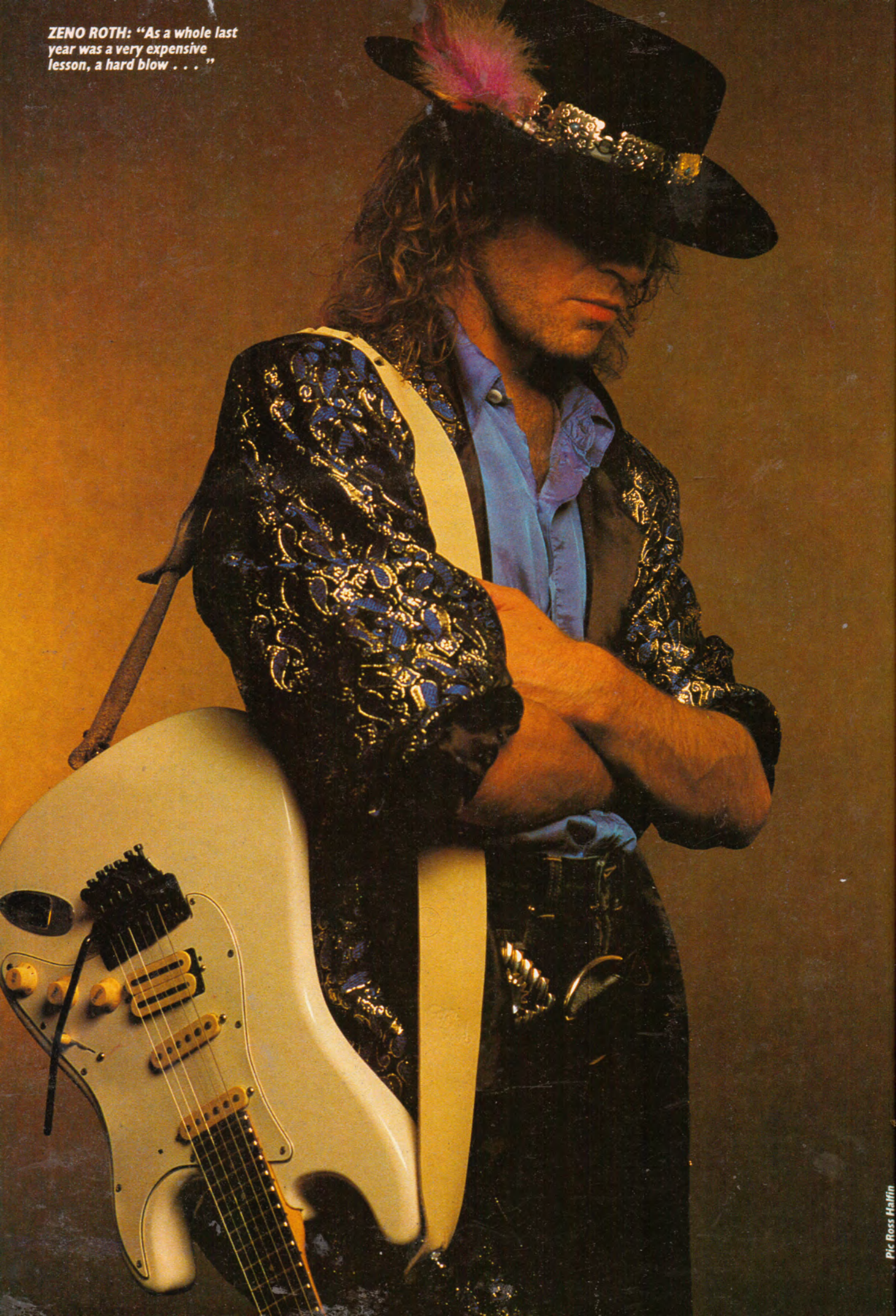
Death Angel will have to undergo headbanging problems again early next year when they go into the studio to record their second album. There's talk of a possible EP to be slotted in between but that's yet to be confirmed.

However, what *is* for certain is that you'll see these fine young bloods shaping up nicely next time around.

Watch them rise, watch them fly!

DEATH ANGEL (Mark Osegueda, foreground, and Rob Cavestany, far right): "We stand apart from most of the other bands in our field because we don't set any limitations on the boundaries of our music. We listen to all kinds of different stuff . . ."

Pic George Chin



ZENO ROTH: *"As a whole last year was a very expensive lesson, a hard blow . . . "*

Pic Ross Halfin

FLIRTING WITH DISASTER

Back in 1986, ZENO 'blew it' in a big way. Hyped by their label, hindered by a flop LP and a calamitous Black Sabbath support tour, the German outfit's career collapsed. But the band are back with a fresh sound and updated image. Will it be second time lucky? MALCOLM DOME hopes so . . .

IT WAS Dunkirk in spirit . . . except this time 'twas the Germans who waded in full of optimism and were virtually skinned by the resultant flashflood.

It was a major promotional push that forgot about the precipice and foundered on the sharp corals below.

It was a severe marketing exercise that turned into a joke, with a punchline that nearly proved to be a knockout blow. It was belief mismatched with accountancy . . . yet unaccountable.

Zeno, named after a Greek philospher, certainly needed to take a highly philosophical attitude as the EMI/Parlophone label launched one of the most concerted attempts at hype seen on the hard rock scene over the past few years . . . only to see all their aspirations blown away by the smokin' hurricane of cynicism. It really was a case of: don't invite cannibals to your own party, otherwise you might end up as the main course.

Much acclaimed by the cognoscenti (yet unknown to the public) in the months prior to the release of their self-titled debut album last year, Zeno suddenly found themselves at the epicentre of all manner of critical explosions when they finally got out of the studio and into the limelight.

The LP (savaged by Mark Putterford in issue 115) flopped so badly that had it been a medical event the term 'still-born' would have come to mind.

They toured the UK with Black Sabbath, not only a mis-match, but one that didn't even sell out! They played a couple of inconsequential stadium dates with Queen . . . and then promptly disappeared.

But now, with regrouped forces and renewed vigour, Zeno are back in the fray, except with changed circumstances. There's a new major label to be announced imminently and exclusively in *Kerrang!*, new management (Chris Gilbert and Richard Bishop) . . . and perhaps for the first time they're living with a realistic future rather than in a dream world!

Moreover, they know that 1986 was a mistake from which they'll have to recover before moving forward.

HOWEVER, I will not let the Hannoverians off the hook with the cry of 'hindsight' as an excuse for all the mistakes of the past 12 months or so. These are three intelligent, articulate, *human* musicians and the prospect of letting them cower under the 'innocent' umbrella of 'retrospect' is not one that appeals to me.

Pic Ross Halfin

ZENO (from left): Michael Flexig, Zeno Roth, Ule Ritgens

They were part of the process – and a willing part at that. For this travesty alone, Zeno must share some of the blame for what went wrong.

Indeed, they compounded the error somewhat on a recent set of self-produced demos, when, with EMI/Parlophone seriously considering whether or not to take up their contractual option on the band or just to cut their losses and run, Zeno recorded five songs in a style *they* thought would appeal to the label rather than themselves as musicians.

In short, the band cut back on the guitar nomenclature of mainman Zeno Roth and opted for a much smoother, softer touch. It wasn't a production representative of the real Zeno even if the songs were good . . . and perhaps they got their dues when EMI turned their backs on 'em anyway!

"I'd have to agree that in a way we were trying to be too commercial with those songs," agreed Zeno. "But you shouldn't compare them to the LP; this would be a mistake because we do have a lot to offer in a very wide sense. There are too many groups who become fixed far too early in their careers and can't shift emphasis.

"But we were probably wrong to do something we thought would make EMI pick up the option on us. And as it turned out, when we sent them the demos they had a certain period of time to give us a decision on whether or not they would give us another album . . . and we never even heard from them!

"As a whole last year was a very expensive lesson, a hard blow. Now we have to begin all over again from the bottom and try to convince people there is something beyond the EMI hype. I'd have to agree that we were grossly mishandled, but in mitigation of ourselves, we were being swept along. It's very difficult when you're involved and inexperienced to turn around and say 'Stop!' You get carried along in the euphoria.

"Besides, everyone kept telling us that 'This is England and this is the way we work'. As a group we didn't know any better.

"THE PROBLEM is that when, as in this case, the whole plan collapses it's the group who are left to pick up the pieces and explain themselves. As a band we are the sort of musicians who always try to co-operate with everyone and collaborate because it's so unprofessional just to say 'No' all the time, therefore we wanted to give EMI freedom to do the best job possible on us. Sure, we sometimes asked questions about their strategy, but made the mistake of not getting things clarified.

"As for that Black Sabbath tour, it was a disaster for Zeno. But, in mitigation, it has to be said that we had product out and needed to promote it. Sabbath offered the only opportunity and I must say they treated us very fairly, but it wasn't our audience. In the US (where the band's album was released by Manhattan and did gain a modicum of success), we went out with Krokus and Keel, which was more to our liking but there were some venues that were so empty it was embarrassing!"

All that, though, is behind 'em. The group (who primarily consist of Zeno, plus bassist Ule Ritgens, lead vocalist Michael Flexig and new drummer C C Behrens) have just completed work on a new set of five self-produced demos that are far harder and more guitar-orientated (with 'Hearts Of Emotion', 'World Of Tomorrow' and 'Out In The Night' being particularly outstanding).

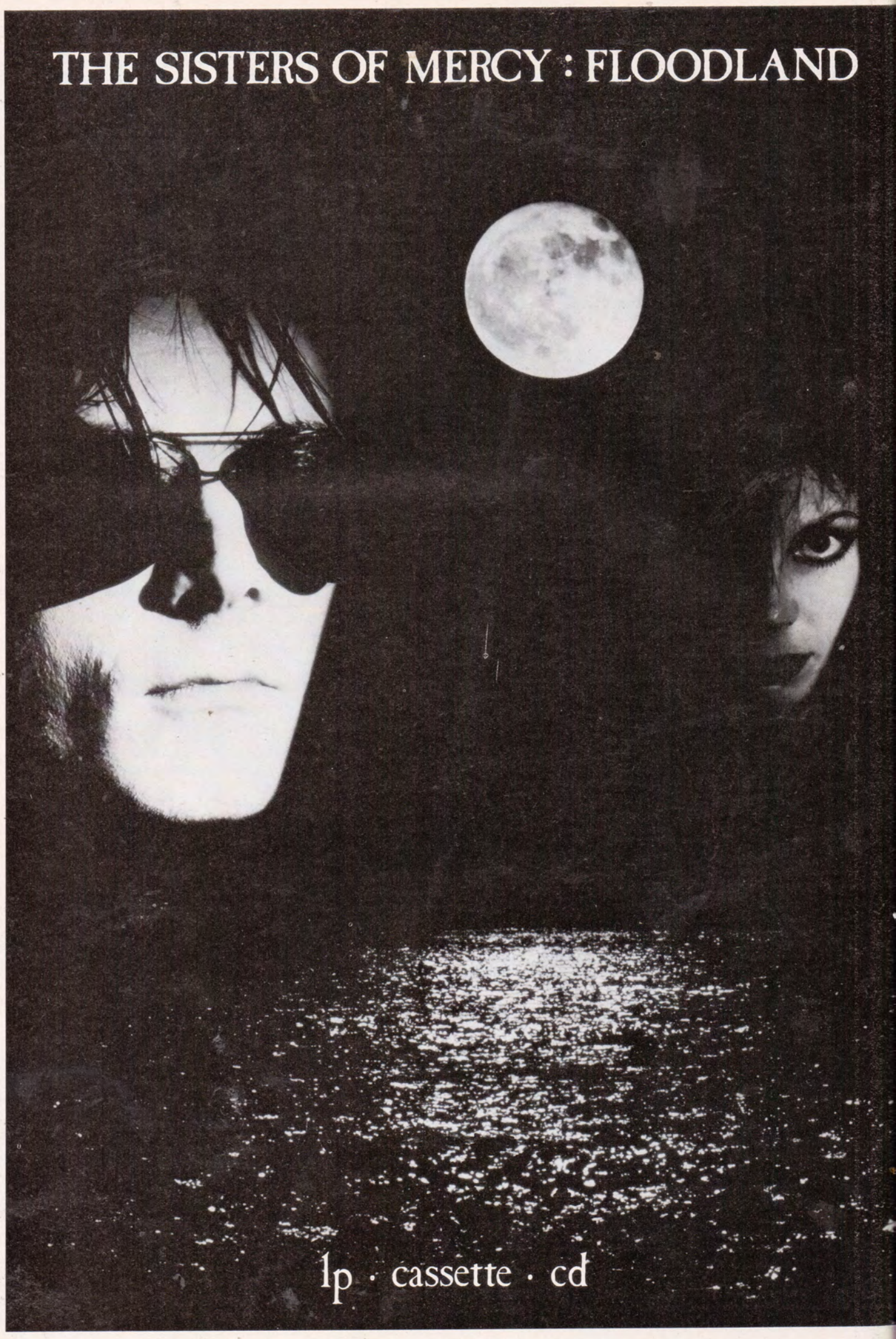
They're planning a more updated image ("We have to watch ourselves in not getting too tied down to this Wagnerian and hippy attitude," admits Zeno) and have certainly acquired a more mature attitude towards the business and its requirements.

The next few months will prove to be the most important of their career. Can they overcome the mistakes of the past and still ride through triumphant? Or are they doomed to abject failure?

PERSONALLY SPEAKING I believe this band to be excellent on all musical fronts. They've the melodies, passion, power, musicianship (Zeno, as with his guitar hero elder brother Uli Jon, is a sensitive instrumentalist who draws on a wide range of influences, from Chopin to Hendrix and really does hold one's respect like few others. Ritgens is a clearly sighted bassist, capable of underpinning the entire song structure without detracting from the lattice work above. And Flexig has one of rock's most extraordinarily supine voices) and, above all else, the songs to make an impact.

I won't predict world domination. I won't forecast multi-platinum success with the next LP (due out in 1988). All I will say is this: a bout of hiccoughs doesn't lead to a diagnosis of epilepsy. Overlook the hype and nonsense of '86 and listen to the music Zeno produce on their next opus before condemning 'em. For you it'll take less than an hour. For Zeno, it's a career at stake.

I think they deserve that much indulgence.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DEATHVINE

UNDERGROUND METAL NEWZ BY DON KAYE

■ HA! HA! This has to be a joke. I'm just listening to a tape from something called **Van Sac**, which hails from Sweden and has got to be either an attempt at humour or a very sad case of musical retardation.

Eight 'songs' which consist of people banging on out-of-tune guitars and garbage pail lids, with underwater vocals and production from Hell. I can't believe people actually try to pass stuff like this off as something . . . and no, I'm not giving out the address. I wouldn't want some poor fool to waste their money.

Having flung that in the trash, let's move on to some brighter prospects. Top of the line this time is yet another British band. It seems that the UK Thrash Metal scene is finally catching up with everyone else. The band is called **Apocalypse**, and they've sent along a promising, if flawed, three-song tape that features some extremely heavy, doom-laden riffing in the style of **Trouble** and **Metallica**. Those are the bands this lot most call to mind, although I will give them credit for coming up with some original song arrangements.

Apocalypse state in their letter that they place more emphasis on heaviness than speed, so consequently only one tune here, **'Face Without A Soul'**, is really fast; but it's a stormer. **'Mind Games'** is midpocket, with some interesting tempo changes and excellent riffing, while **'Heart Of Darkness'** has got to be one of the heaviest songs I've heard this year, filled with utter black doom. It's quite accessible, though, for all that gloom.

I said the tape's flawed, right? Well, the production's a bit muddy, and the rather flat, gravelly vocals leave something to be desired in the way of range, but overall, I like this tape a lot. It's available for £2.50 from: Apocalypse, **10 Holmbury View, Springfield, Upper Clapton, London, E5 9EG**.

Just a quick mention for another Brit outfit, by the name of **Secular**. They've sent a tape which sounds like only a four-track recording, so the sound quality leaves a lot to be desired, and so do the monotonous vocals, but the musical side of the three tracks offered shows potential. The band is tight, with some sharp riffing and propulsive rhythms, but once again the vocals and overall tape quality defeat them.

Apparently, they're recording an official demo on 16 tracks, so I'll look forward to hearing it. For info, write to: Secular, c/o **Bry, 30 Howling Lane, Alnwick, Northumberland, England**.

Onto things Stateside. **Insaniac** have released their second demo, called **'Psychomania'**, and this New Jersey quartet have done quite a good job this time around. I'd say that Insaniac have made large steps toward fostering an original sound. Taking influences from **Sabbath**, the NWOBHM, some European Metal and, of course, Speed Metal, there's an epic feel to all five songs.

The title track and **'Quiet'** are weird 'uns, full of unpredictable changes and quirks, while **'Circle Of Death'** is in the **Slayer** mode, total speed yet with melodic lead work. Insaniac have plenty of talent and a heavy sound, but I find that their songs are so convoluted that they don't always stick in the brain. On the whole, though, I recommend Insaniac on their power, talent and originality.

The tape is available for $5.00 (plus $1.00 for postage outside the US) from: Insaniac, **PO Box 8048, Glen Ridge, NJ 07028-8048 USA**.

Hellhound are a group whose name has been around for a few years now, with various incarnations of the band gigging in the Bay Area scene since at least 1985. They issued a fine six-song demo, **'Submit Or Die'**, last year, and have now followed that up with a four-song affair that features the same excellent production as the first tape and the same basic sound.

It's got the typical Bay Area crunch, but with heaps of complex, almost jazzy guitar work that is reminiscent of **Megadeth** in places. An evershifting battery of riffs and intricate leads is the foundation of Hellhound, and the band are certainly talented enough to pull it off. Not the heaviest Bay band you'll ever hear, Hellhound do manage to combine speed with melody, and with a deal they could go places. For info, write to: Hellhound, **807 Wolfe Road, Sunnyvale, CA 94086 USA**.

Also on the more melodic side of things (has Wimpwire somehow squeaked in here?) we have **Meliah Rage** from the Boston scene, home of such up-and-coming favourites as **Gang Green** and **Wargasm**. The fact is, one of Meliah's guitarists used to play with Gang Green, but you couldn't tell from this three-song tape, which is pretty far from skate rock.

Two of the songs are traditional Metal, with a pounding beat and some heavy **Metal Church**-style riffs, while **'Kill To Survive'** is catchy, yet also quite intense Thrash and a real grabber. The letter I have here says the band are recording faster tunes for a new tape, and I think that's the direction they should head in, since the midpocket tunes are good, but nothing special.

I would say they're a band to watch, because they play and write well; let's just see some more intense material. For info, write to: Meliah Rage, **23 Hartford St., Bedford, Mass. 01730 USA**.

Lest you thought we were slowing down with those last two entries, submitted for your approval are the **Righteous Pigs**, who are only for the most speed-crazed Speedcore fanatics. Their six-song **'Our Demo'** tape is a solid wall of noise played at **Napalm Death** speed, and the crude production only helps it veer dangerously close to Van Sac territory. Some of the songs are saved by slower, more distinguishable parts, and the middle of **'Destined To Rot'** is real heavy, but I'm afraid only the most hardcore noise merchants among us will digest this.

The demo (plus live soundtrack recording) is available for $3 (US) or $4 (overseas) from: Righteous Pigs, **5396 Modena Drive, Las Vegas, Nevada 89120 USA**.

It's fanzine time again, with one each from England, Ireland and Norway. The English one is called ***Heavy*** and it's a weird one, all right. It's a photocopied mag, and laid out so that individual sentences – and sometimes words – are on little strips of white that run rampant in all directions on the page! Having said that, however, writer **Mick Perry** has a head on his shoulders and writes some very intelligent reviews. Interspersed with the reviews are various ads, mostly for animal protection causes. All in all, an unusual if sometimes difficult read. No price was mentioned as far as I could see, but for info, write to: *Heavy*, **16 Russell Ave., Dunchurch, Rugby CV22 6PX England**.

Def Thrash is the first Irish 'zine I've ever seen. It's also photocopied, right off typewritten pages, and overall the quality and writing is fair, although it could be improved with a bit more money invested. Too many fanzine writers know, however, that that's easier said than done. What interested me most was publisher **Graham Ryan**'s letter, in which he mentioned several underground Irish bands – when Ireland is one of the few countries in Europe from which I have never received underground correspondence. **Killerwatt, Vermathrax, Panic** and **Chromatic Death** are the bands mentioned, so if they or Graham read this – send tapes!

The 'zine is available for $2 in Europe and $3 everywhere else, from: Graham Ryan, **Roscrea Road, Borris-In-Ossory, Port Laois, Co Laois, Ireland**.

Last, but not least, from Norway is ***Morbid Mag,*** surely the most professionally done of the three. A heavy cardboard cover, 40 semi-glossy pages with B&W photos, and neat layout and printing make *MM* an above-average 'zine. Only some typos and difficult English make for some rough reading here and there, but otherwise **Ronny Eide** has done a fine job with his mag.

Available for $3 (Europe) and $4 (overseas) it features articles on **Angel Of Death, Soothsayer, Casbah, Evil Dead** and many more. *MM* c/o Ronny Eide, **Olsvikstallen 17, 5079 Olsvik, Norway**.

Next column, we'll take a brief look at Australia, and check out an unusual request from . . . Malaysia??

Send tapes/vinyl/photos/questions to: **Deathvine**, c/o **Don Kaye, 261-D Signs Road, Staten Island, NY 10314 USA.**

MELIAH RAGE: from trad. Metal to intense Thrash

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■ *NEW JERSEY band* ***Rockin' Horse*** *have just completed work on a two-track demo. Produced by the band/ engineered by* ***Joe Marciano*** *at Systems Two Studios in New Jersey, it features the songs* ***'Slip Into My Fingers'*** *and* ***'Straight For Your Heart'****.*

More information on this tape is available from: ***PO Box 9465, Trenton, New Jersey 08650, USA****. The band's line-up is (above, from left):* ***Dean Post*** *(drums),* ***Adam Post*** *(lead vocals/ guitar),* ***Nick Post*** *(bass/vocals) and* ***Dorian Post*** *(guitar/vocals). They are all brothers.*

■ **BRIGHTON ROCK** are expected to begin work on their latest album during December. Among those songs set to be included are **'Power Overload'**, **'Lookin' For Love'** and **'Rebels With A Cause'**. As yet, no more information has been released on this project.

■ FM/REVOLVER Records are currently compiling a new mailing list for DJs and local rock clubs. Anybody who wants to apply for inclusion should send their home address and details of the club plus their level of involvement to: **Dave Roberts, FM/ Revolver Records, 152 Goldthorn Hill, Penn, Wolverhampton WV2 3JA.**

In addition, Impulse Club Promotions are also compiling a similar list and anyone interested in going on this should write to: **Colin Lines, Impulse Club Promotions, 10-16 Chaplin Rd., Willesden, London NW2 5PN.**

■ **SAMSON** WISH to apologise to their fans for the band's non-appearance at the London Astoria Theatre on November 3. Samson were scheduled to support **Mama's Boys**, however due to circumstances beyond their control they were forced to pull out at the last minute.

■ **GROINAL BLOODSURGE** were forced to replace drummer **Gary Groinal** for a recent show due to the skinsman's non-availability. **Mr. Flymo,** from **Lawnmower Deth,** temporarily stepped into the breach.

The band has also temporarily replaced bassist **Mark Mywords** with **Mayhemic Martin Killdozer.**

■ *ESSEX BAND* ***Esprit*** *(above) have just completed work on a four-track demo featuring the following track listing:*

Side One: ***'When Midnight Falls'*** *and* ***'Hearts On Fire'****.*

Side Two: ***'Dancing On The Edge'*** *and* ***Long Gone'****.*

Copies of this tape are available at a price of £2.50 (incl. p&p) plus £1 for a band biography from: ***ESP Management, 9 Collins Ave., Sutton-In-Ashfield, Notts.*** *The Esprit line-up is* ***Scott Tilley*** *(lead vocals),* ***Simon Ward*** *(bass/keyboards),* ***Ken Tilley*** *(guitar) and* ***Kev Wain*** *(drums).*

■ THE **HELLCATS** have just released an album titled **'Hellcats'** on the US label King Klassic Records. Produced by Hellcats guitarist **Richie Ranno** with **Sam Ginsberg,** the LP was recorded at the Record Plant (New York) and Harkin Studios (owned by former **Starz** rhythm guitarist **Brendan Harkin**) and has the following track listing:

Side One: **'Hold'**, **'Equalizer'**, **'Rock & Roll Attack'** and **'Your Heart Tonite'**.

Side Two: **'Coliseum Rock II (Ready To Rock)'**, **'Skyway'**, **'Without You'**, **'Thoughts Of You'** and **'Free Myself'**.

The cassette version will also contain a live version of **Starz** performing **'Tear It Down'**.

The band's current line-up is Ranno, lead vocalist **Perry Jones** and bassist **Peter Scance.**

■ SURREY UNIVERSITY Rock Club is keen to hear from any bands interested in playing shows on the campus. Tapes/biographies/photos should be sent to: **USSU Rock Club, c/o 15 Stonecrop Rd., Merrow Park, Guildford, Surrey GU4 7XS.**

■ NEWLY FORMED Basingstoke band **Intense** are currently seeking a permanent drummer to join **Sean 'Kyoji' Hetherington** (guitar/vocals), **Lloyd 'Lovealot'** (lead vocals), **Nick Palmer** (guitar/vocals) and **Nick 'Noname'** (bass). Interested parties should call Hetherington on: **0256 470149. Andy Hill** is temporarily filling in on the drum stool.

■ *CANADIAN ACT* ***Jade*** *have just released a six-track demo, featuring the following track listing:* ***'Magic Or Miracle'***, ***'Take Revenge'***, ***'Kick Out The Blues'***, ***'Back From Eternity'***, ***'Rock Through The Night'*** *and* ***'The Almighty'****.*

The band intend to begin work on a new album shortly. This will probably feature a selection of the above songs plus ***'Knights Of The Round'***, ***'Dark Lady'***, ***'Metal Messiahs'*** *and* ***'Ring Around The Moon'****. For further details, please write to:* ***Rock Power Management, c/o John Belrose, 404-85 Wellesley St., E. Toronto, Ontario, M4Y 1H8, Canada.***

The band's line-up is now (above, from left): ***Pat Belrose*** *(guitar),* ***Pete Reiker*** *(lead vocals),* ***Dave Samson*** *(drums) and* ***Brian Keith*** *(bass).*

■ **DISCOVERY**, FROM East Sussex, have just added keyboardsman **John Rowcroft** to their line-up. Other members of the band are: **Rich Helyar** (drums), **Crusty Cobbett** (bass) and **Jeff Coote** (lead vocals/guitar).

The four-piece have just reached the final of the 'International Musicians Of The Year' competition, which is due to be held shortly at Ronnie Scott's Club in Central London.

■ THE FIRST edition of Dallas/Fort Worth/based fanzine *The Skull Press* is now available at a price of 50 cents plus an SAE/IMO. Copies can be obtained from: **Ricke Warden, PO Box 813, Arlington, Texas 76004-0813, USA.**

The fanzine primarily deals with local acts, as well as carrying information on major bands. This issue has features on **Rigor Mortis, Pantera** plus **Metallica.**

■ A US Metal magazine is keen to hear from any hard rock/HM bands seeking publicity in the States. Interested parties should send a photo/biography/tape or record to: **Michael Keetch, c/o Dales Music Centre, High St., Tenby, Dyfed.**

Should you wish anything to be returned then please enclose an SAE.

■ ***SKIDMARKS*** *(above) currently have a two-track demo available featuring the songs* ***'Grazelda'*** *and* ***'Thrill Of The Chase'****. This costs £1.50 (incl, p&p) and can be obtained from:* ***Alan Kelly, 1 Prestwick Close, Saltersgill, Middlesbrough, Cleveland TS4 3JQ.***

■ SCOTTISH ACT **C.A.T.** are currently seeking a 'sleazy bassist' and a **W.Axl Rose/Vince Neil** style frontman. Interested parties should call lead guitarist **Razzle** or drummer **Wig** on: **057 64 466.**

■ **OLD NO. 7** are currently seeking a lead vocalist to replace the recently departed **Gavin Lewis.** Interested parties should send a tape/biography/ photo to: **Straight Up Records, 80 Christchurch Rd., Tulse Hill, London SW2.** Alternatively, please phone drummer **Pete O'Connell** on: **01-993 5979.**

The band have a show confirmed at Woolwich Tramshed on November 24.

■ THE MAYFAIR in Glasgow has just re-opened following a major renovation. Further information can be obtained by phoning **Mick Claisse** on: **041 332 3872.**

■ **MEDIEVAL** HAVE just completed work on their debut album, **'Medieval Kills'**, for release shortly on the US label New Renaissance.

■ **'THE BATTLE RAGES'**, the latest demo from **Death Warmed Up,** is currently available at a price of £1 (incl. p&p) from: Death Warmed Up, **74 Blake Lane, Bordesley Green, Birmingham B9 5QY.** Alternatively a copy can be obtained by sending a blank tape and an SAE to the above address.

■ MERCENARY RECORDS in the US are currently seeking bands to appear on a new compilation album to be titled **'All Knobs To The Right'**. Interested parties should send a tape/ biography/photo to: All Knobs To The Right, **c/o Mercenary Records, 330 Hudson St., New York, NY 10013.**

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SHRAPNEL

FROM PREVIOUZ PAGE

***REBEL** will be appearing at Leicester Sector 5 Club December 17, Letchworth Plinston Hall 18 (supporting **Budgie**).*

*The band's current line-up is **Andy Dawson** (lead guitar – pictured above, left), **Harry Harrison** (lead vocals – pictured above, right), **Mark Brown** (drums – whose name was inadvertently omitted from our recent story on the band in Mayhem) and **Stuart Corden** (bass – who has just replaced **Wayne Renshaw**). They hope to have a four-track EP released early in the New Year featuring the following tracks: **'Rescue Me', 'Streets Of Fire', 'Between The Eyes'** and **'Fatal Reputation'**.*

*Rebel would like to apologise to those fans who travelled to see them supporting **Motörhead** and **Sword** at Nottingham Rock City recently. The stage was too small to allow three acts to appear, therefore necessitating Rebel's removal from the bill.*

SHY play London Marquee Club on November 23.

CIRCLE JERKS and **GANG GREEN** will be appearing at Nottingham Garage November 19, Birmingham Mermaid 20, Hammersmith Clarendon Ballroom 21.

VOW WOW have now added the following dates to their UK tour itinerary: Sheffield University November 25, Glasgow Queen Margaret Union December 4, Aberdeen The Venue 6 (in place of the proposed show at Folkestone Leas Cliff Hall), Redcar Coatham Bowl 8, Hanley Victoria Hall 9, Folkestone Leas Cliff Hall 10 (re-arranged from December 6).

THE INSTIGATORS play Newcastle-Upon-Tyne Riverside on November 22. This will feature the live debut of new bassist **Bob Gorlick**.

The band's new album, **'Wall Of Sound – Live In Berlin'**, should be released shortly in the UK on the Meantime label (with distribution via the Cartel)

COMEDY OF ERRORS and **ANACONDA** play Edinburgh The Venue Soundcheck Rock Club on December 6.

LIXX, who've just recruited guitarist **Naz**, play dates at Dundee University November 18, Edinburgh The Preservation Halls 26.

THE SEVENTH CHURCH OF HATE AND SATAN play a show at Newport Ballz Rock Club on November 21. The South Wales group's line-up is **Randy Kommando** (lead vocals – previously with **Ruzzty Bayonetz**), **Bacthie Commanche** (drums – again a former member of Ruzzty Bayonetz), **Ray Zorzej** (rhythm guitar – ex-**Bluddengutz** plus backing singers **'Dark' Anne Dangerous, Emma Rage** and **Heather N. Leather**. They also occasionally use keyboardsman **Charlie 'The Archangel' Pravda** to augment their sound.

The group hope to issue a demo shortly, to be titled **'The Devil Rides Again.'**

TRIDENT, from Glasgow, and **LAST ORDERS** play Edinburgh The Venue Soundcheck Rock Club on November 22.

***TIGERTAILZ** (above) will be supporting **Vow Vow** at Newcastle-Upon-Tyne Mayfair Suite November 23, Nottingham Rock City 24, Birmingham Powerhouse December 1. They are also playing two nights at London Marquee November 28 (supported by Italian band **Jet Lag**), 29 (supported by **No Shame**).*

DWU play Birmingham Mermaid on November 20, supporting the **Circle Jerks**.

JADIS play Bolton The Stags Head November 18, Ashton-Under-Lyne The Spread Eagle 19, Amersham Annie's 20, Greenwich The Tramshed 24, Buckingham The Woolpack December 1, Aylesbury The Hop-Pole 4, Dunstable The Wheatsheaf 7, The Lee The Gate 10.

CRUISE play Edinburgh The Music Box on November 20.

SEDUCER play Oxford The Corn Dolly November 17, Rayleigh The Pink Toothbrush 19, Suffolk RAF Lakenheath 25, Nottingham Mardi Gras 27, Alconbury RAF Base 28, Hampton Court Jolly Boatman December 4, Birmingham The Mermaid 19.

LITTLE ANGELS will be supporting **Vow Vow** at the following shows: Sheffield University November 25, London Astoria Theatre 26.

EGYPT play Coventry General Wolfe November 27, Leicester Princess Charlotte December 2, Shepherds Bush The Wellington 3.

The band's line-up is **Alan Fish** (bass – formerly with the **Groundhogs** and **DRN**), **Eric Chipuling** (guitar – previously with the **Gunslingers**), **Peter Chicon** (drums – another ex-member of the Gunslingers) and **Ryken** (lead vocals – previously with **Valhalla** and **Armed Forces**).

ROULETTE play Pontypridd Rugby Club November 20 (with **Teacher's Pet**), Cardiff Bogey's December 11, Tonypandy Naval Club 24.

The band were forced to cancel their proposed show at Tonypandy Music Library on October 16, due to guitarist **Gary Hughes** breaking his thumb. This date however, will be rearranged for early next year.

SALVATION the self-styled **'Barons of Baroque 'N' Roll'**, will be appearing at Glasgow Rooftops November 20, Coventry Warwick University 21, Leeds Astoria December 6, Leeds Duchess Of York 18, Nottingham Colour Wheel 19, Birkenhead Stairways 23.

The Leeds group's line-up is **Daniel Mass** (lead vocals), **Choque/Benoit Farvak** (guitar), **Paul Maher** (drums) and **Richard Miechje** (bass).

CONFLICT have now cancelled their proposed show at Portsmouth Basins on November 19.

JOHNNY THUNDERS brings his new band to the UK to play the following shows: Bristol Bierkeller November 29, Manchester International 30, Leeds Astoria December 1, Kentish Town Town & Country Club 2, Newcastle-Upon-Tyne Riverside 3, Glasgow Rooftop 4, London Planet X 5. Support act will be the **Quire Boys**.

TOTALLY SUSPECT and **DANGEROUS SISTERS** play Birmingham Edwards No.8 on November 26/December 27.

SAMURAI *(lead vocalist Len Williams above) return to the road after a year's absence. They will be appearing at Aberystwyth University on November 23 and will shortly announce more dates.*

TRUE GRIT play Birmingham Edwards No. 8 on November 25

THE GRIP and **IRONHEART** have a date confirmed at Birmingham Edwards No. 8 on November 29.

GREY BY THE GUN, a new Scottish four-piece, will be appearing at Gallashiels College Of Textiles November 19, Orkney Matchmakers December 16/17.

The band have just put out a five-track EP titled **'Black Heart'** with the following track listing: **'Don't Look Back', 'People', 'I Would Die For You', 'Heartbreak'** and **'She Spirit'**. Copies of this in cassette form only are available at a price of £3.30 (incl. p&p) from: **Gun Records & Tapes, 55 Wellington Street, Aberdeen AB2 1BX, Scotland.**

The record will also shortly be issued in vinyl form.

DRN will be appearing at Ardrossan Eglington Hotel November 22, Edinburgh The Venue 23, East Kilbride Bruce Hotel 25, Birmingham University 28 (in place of the proposed show at Hammersmith Clarendon Klub Foot), Bristol Colston Hall 30, (supporting **Vow Wow**), Manchester Apollo December 2 (again supporting Vow Wow) Buckley Tivoli 10, Birkenhead Stairways 12.

DEUCE continue on the road with the following shows: Shepherds Bush The Wellington November 18, Bristol The Crown 19, Hastings The Carlisle 20, Chiddingly The Six Bells 21, Fulham The Swan 22, Milton Keynes Rayzells 23, Walthamstow Royal Standard 24, Dunstable Wheatsheaf 25, Nutley Shelley Arms 26, East Ham Ruskin Arms 27, Croydon The Star 28.

THE QUIRE BOYS have been confirmed as the support act on the **Johnny Thunders** UK tour, dates for which are as follows: Bristol Bierkeller November 29, Manchester Apollo 30, Leeds Astoria December 1, Kentish Town Town & Country Club 2.

PARISIENNE BLONDE*(above) play Walthamstow Royal Standard on December 17. Two coaches will be travelling to the show from Kent and anyone interested in booking a space on this should contact* ***Liz Tipton*** *at the following address:* ***1 Rogues Hill Cottages, Penhurst, Nr Trowbridge, Kent TN11 8BD.***

ASLAN play Harlesden The Mean Fiddler on November 30.

ENGINE and **TEACHER** play Birmingham Edwards No.8 on December 6.

DRN and **DEATHWISH** play Portsmouth Basins on December 19.

HOLOSADE will be appearing at Bradford Queens Hall December 5, West Bromwich Coach & Horses 12. The band currently have a two-track tape available featuring the songs **'Psycho'** and **'Eternal Life'**. Recorded at Impulse Studios in Wallsend and produced by **Warfare** drummer/lead vocalist **Evo,** it costs £1.50 (incl p&p) from: **8 Windsor Terrace, Shildon, County Durham DL4 1NE.**

LOTHIAN and **LAST ORDERS** play Edinburgh The Venue Soundcheck Rock Club on November 29.

SHOE, from Preston, play a date at Wrea Green Institute on December 24.

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YES (from left): Alan White, Chris Squire, Tony Kaye, Jon Anderson, Trevor Rabin

YES: OK, FINE!

With latest album 'Big Generator' proving a worthy successor to 1984's hi-tech comeback LP '90125', YES – in existence in various forms for almost 20 years! – continue to go from strength to strength. As the band prepare to take to the road in the US, CHRIS WELCH tracks 'em down in Los Angeles and gets the tale of the tape(s) from guitarist TREVOR RABIN. Vocalist JON ANDERSON, meanwhile, is found sunbathing, drinking brandy and rabbitting on about 'Harmonic Convergence' . . .

THE INCREDIBLE saga of Yes, the band whose music epitomises rock at its classiest, has reached a climax with the success of their new album 'Big Generator'. The last one, '90125', proved the biggest seller in the band's 20-year history, and the new one has already sold over a million.

With one major hit, 'Love Will Find A Way', on the boil, Yes are keyed up with excitement as they start the first leg of their first American tour in over two years. Soon the roaring sound of new Yes songs like 'Big Generator', 'Rhythm Of Love', 'Shoot High Aim Low' and 'I'm Running' will be matched with earlier classics like 'Roundabout' for a fresh generation of fans to hear.

After a period of traumatic splits and bust ups Yes have stabilised with guitarist Trevor Rabin bringing new power and authority to their music, and original singer Jon Anderson ensuring the spirit of the band keeps flowing (*spiritual* spirits, that is, and not just brandy, which Jon imbibes purely for medicinal purposes).

I spoke to Jon and Trevor via a phone link to LA just as Yes were finishing production rehearsals, and they explained why it took so long to finish 'Big Generator'. First Jon came on the line, sounding very happy and laid back, as if he had been undergoing a course of transcendental meditation.

"I'm living and working in Los Angeles, experiencing the American dream," said Jon dreamily. "As well as doing the Yes album I've been recording my own album with some musicians here in LA. And I've been writing with some Navaho Indians – very fine people who have been teaching me about the ancient wisdoms and knowledge, which very surprisingly relate to our modern times. They have a theory called the Harmonic Convergence, which has just started, and is all about the American Indian and the ancient peoples of the world resurfacing with their energy. It's quite extraordinary, very exciting and spiritual."

Jon's song 'Holy Lamb' on 'Big Generator' is all about this mysterious Harmonic Convergence and the powers of the planet which we ignore at our peril.

"Governments seem to be playing a dangerous game with nuclear power. What I have found out from the ancient wisdoms is that nature is trying to warn us that Mother Earth is still in charge of things and we should stop trying to destroy our world. We should hold on to the the earth and the energy that comes from this incredible planet. But the future is a friend, and we should look forward to it. That is what the song is all about. By living in LA I've found out where all the energy comes from . . . hold on, there's someone banging at the door. Oh, it's the guy who's come to fix the washing machine!"

AS JON coped with this unexpected source of ancient wisdom, I wondered how I might tactfully broach the subject of 'Big Generator'.

Jon returned to the phone and cheerfully confirmed that he was very excited about the success of the album.

"I can't believe how it has done so extraordinarily well. I've gotta say it was an arduous album to put together and we had some tricky moments with Trevor Horn (producer). We moved on from him to Paul DeVilliers, who helped get us organised. Trevor Rabin really finished the job. We had come to America to really get it together. We've been through a big change, you know."

How was that?

"Well, we always thought we were an English band and London based, but our management was here and it seemed sensible to move here. A lot of people in London will say we are here to make our fortunes and all that rubbish. And it *is* rubbish because wherever you work, you only try to do your musical best. As I say, we went through a lot of changes, and so did the album. We're thankful we got it finished, and we're really looking forward to going on tour because I think that's what Yes is really all about.

"We've always been a touring band, and we don't make lots of hit singles."

They seem to have done pretty well with 'Love Will Find A Way' . . . and 'Rhythm Of Love' also sounds like a hit.

"Well yes, they FEEL good.

"The idea was a third of the album should be for radio, a third for stage, and the rest would be what we wanted to do in terms of doing songs that really excited us individually. 'Cos I can't see 'I'm Running' getting on the radio, y'know?"

That track sounds especially like early, 1968-style Yes, I thought.

"It is!" exclaimed Jon. "I'd thought we would go back to those times and re-invent a little bit of that kind of Yes style. It seemed to work, and I love that Latin groove."

Was it an awesome task to follow up '90125'?

"Yes, because that album happened very heavily all over the world. Not so much in England but certainly in America and the rest of the world. We just did another album and thought, 'What will be, will be'. It turned out a very heavy album with a lot of guitar work. Trevor Rabin has a lot to do with its success. He's done some terrific playing on it and he is fantastic live. We've just been rehearsing and it is very exciting. He wrote 'Love Will Find A Way' and did the string arrangement at the beginning. That reminded me of 'Time And A Word' a bit.

"Maybe we've started another 20-year cycle. In three months time it will be the 20th anniversary of the band. It was on February 22, 1968 that me and Chris Squire first met and decided to form a band.

"Getting a big album in the chart now has made us realise we've still got it, and that we are still a big band . . . there's not many of us left!"

WAS THE song 'Big Generator' about the music business they had grown to love/hate?

"It's about two things. It's about the Earth which is a really big generator of energy. We are all part of the Big Generator, if you like. It's also about saying things like 'We're only in it for the money' – the kind of rubbish that critics talk about. We got a big guitar and drum sound on that one which Trevor got as he mixed the whole album. We left him to it. Nobody else wanted the job! No – that's not true."

There was a time at the end of the '70s when Yes ground to a halt, riven by dissent and bitterness. Now all seems stable and happy. Have they finally got through that bad patch?

"Yes," said Jon thoughtfully. "But nothing is written in stone. You never know what is going to happen," he added mysteriously. "At the moment we are very happy together and we're getting ready to tour the East Coast of America. My throat has gone already from rehearsing. So it's back to the honey, lemon and brandy. Plenty of brandy."

The band may be coming to play Britain in the Summer of '88, although nothing is confirmed yet. Yes are still unsure how they will be treated by the media and still feel resentment at being ignored and abused during the period when they most needed help. The fact that they managed to reorganise and come back with vital, valid new music is a source of joy for Yes, but there is still a bitter aftertaste.

"We are still very attached to dear old England, but the radio there won't play us, and if you don't get a single in the charts, the album doesn't make it. It's the same old story. If people don't get a chance to hear about us, they certainly won't get to hear our records. We've done videos. They're OK, but we're not a great video band. We are better live."

Jon says their tour will feature much the same stage show as last time, in 1984/5.

"The stage show we designed

KONTINUEZ OVER

OK, FINE!

FROM PREVIOUZ PAGE

last time was really different and modern and we want to keep it. There will be a few new magical ideas, and it's gonna look good. I've been getting myself ready for touring by eating less and exercising . . . and sunbathing. It's a great life! We have worked hard for years and we deserve it. I feel we are only in the middle of our career.

"At the end of the '70s we were trying to reappraise our position in the business and in the musical world, and I think we've come through with flying colours. The main thing is we are still a 'live' group who can put on a show, and, as I said before, there aren't too many left who carry it off. Yes did get a bit stale and we've got our second wind I suppose. I'm very excited about the future. You can bet your bottom dollar there is more to come."

TREVOR RABIN, the brilliant guitarist and composer whose presence has been so important to the resurgence of Yes, sees the band from a different perspective. After producing his own solo albums for Chrysalis he was called in by Chris Squire to form a new band when the original Yes ground to a halt in 1981.

Over the years I have charted the careers of all the various members of the band, Jon, Chris, Tony Kaye, Peter Banks, Bill Bruford, Rick Wakeman, Alan White, Patrick Moraz, Steve Howe, Geoff Downes and Trevor Horn . . . but I'd never had the opportunity of talking to 'new boy' Trevor.

He moved out of London in 1981 to live in LA and set up his musical base. I wondered how he had set about approaching the creation of 'Big Generator.'

"On the previous album we used a lot of new production techniques to put the music across with more power. This time the idea was to use all the modern technology but to make it still sound as natural as possible. We didn't want the samples to sound too contrived.

"It took a long time to produce the album . . . far too long. One of the problems was because of the success of the last album there was a feeling within the record company and management that we should continue with the same team, which isn't necessarily the right thing to do. We started off with Trevor Horn which didn't work out. We were pulling in different directions and taking a long time not to go very far.

"After ages spent working together I thought the best thing would be to down tools, come back to LA from Europe and work at my home studio where I could assess things. We got together with a friend of mine who also does the band's live sound, Paul DeVilliers, and he got involved in working with the band. I did a multitude of overdubs, and we were close to starting the album all over again! That's one of the reasons it took so long – about 19 months."

Trevor had the daunting task of mixing over 100 24-track tapes. He had to select the best performances and solos from all of them to end up with two 24-track tapes. Trevor added his own guitar over-dubs.

"It was a bit of a nightmare, but at least I got it done."

On Trevor's stand-out song, 'Love Will Find A Way', one of the lines, *'I eat at Chez Nous'*, seems to jump out of the track.

"Yeah, as the Americans would say, it's a curved ball. It's really a straightforward and honest love song with a hint of regret in the chorus. It's a big hit here, in fact I'm getting tired of hearing it on the radio. The next single will be 'Rhythm Of Love'.

"The last album, '90125', was the biggest album Yes ever had. Which was great for me, because it was then my only album *with* Yes! But this one is already performing better than the last so we are very happy with that."

Had Trevor been a Yes fan before he joined the group?

"I was a huge Beatles and Led Zeppelin fan, but I loved a lot of the things Yes and Genesis did. To be quite honest there was some Yes stuff I didn't get into, but other things were brilliant. 'Topographic Oceans' and 'Tormato' kind of lost me a bit."

DID TREVOR experience problems joining a band that had been together so long?

"Not really, because one lucky thing about it was I didn't actually JOIN Yes! What happened was Chris Squire (bass) called me up and said he wanted a singer, songwriter and guitar player.

"I went to his studio in London and played for a couple of hours. It really felt great. The sound was good, but businesswise everything was in a bit of a mess. We struggled along with the idea for a new band with me, Chris and Alan White (drums), and then Tony Kaye (keyboards) got involved. We based it on a bunch of songs I had for an upcoming solo album which became the '90125' album – which, I may add, was turned down by many record companies . . . four-fifths of the companies I took it to. Originally the four of us went into the studio under the name of Cinema.

"Just as the album was about to be mixed Chris happened to see Jon at a party and played him some stuff which Jon really liked. We invited him to come in and sing on a track. Thereafter we invited him to join the band, which he did, and re-sang most of the stuff. To cut a long story short we decided that as legitimate members of the band it would be kinda silly not to call it Yes, for many reasons, money not being the least."

Trevor, like Jon, is keen to do a solo album.

"I've got all the material and I'm really excited about it, but the Yes project took so long, I haven't been able to do anything about it."

Full of energy and ideas, Trevor is as keen on painting video storyboards as he is arranging string sections and planning solo tours. But his first love is the guitar.

"It's the easiest thing in the world to play fast," he proclaimed. "I do use that side of playing if necessary, but I don't feel it should be used all the time. Primarily I see myself as a guitar player and the only reason I became a producer really was because I didn't like the way people were recording my guitar."

JON ANDERSON: "I've been writing with some Navaho Indians – very fine people who have been teaching me about the ancient wisdoms and knowledge . . ."

TREVOR RABIN: "The last album, '90125', was the biggest album Yes ever had. Which was great for me, because it was then my only album with Yes!"

Pix Robert Ellis

KONCERTZ

ARENA ANGUISH

MARILLION/DALBELLO
Wembley Arena, London

OH YES indeed, it's all well and good to want to see your fave acts getting into live gear in mega stadium settings, and it sure as hell provides you with the chance to witness a lipsmackingly lavish stage production.

But when the setting is the echoing vast expanse of Wembley then you know you're gonna have to pay for the privilege!

And no, we're not talking the crispy tenner that the punters had to part with. Nope, what I mean is that with the best will in the world and some of the finest technical savvy available, you still can't hide the fact that bands sound s**t in these massive, non purpose-built venues!

Take poor Dalbello for example. Now I guarantee that this little Canadian lassie has a big future ahead of her. She's got the look, the lines and the lungs to simply wipe out competition from any of the other poxy female rockers, but Wembley did her absolutely no favours as she made a bid to come across on her first UK show.

The spark was all there, little Lisa pouring on the heartache with that masterful whip-crack of a voice, but the resounding thud of bass drum doused any flame that her valiant efforts attempted to stir.

Really, when you've got intriguing, disturbing songs in your repertoire such as 'Gonna Get Close To You', 'Baby Doll' and 'Black On Black' then it was gonna take a lot to drag the band down, but the hall's acoustics neutered just about everything bar Lisa's sultry, seductive movements.

You can look but you just can't hear.

'N' if things don't shape up too well then you gotta work that sucker of an audience doubly hard. While Lisa gave it some her band were in sore need of a bomb up the butt to win people over. Nice hair guys, but bad rockin'. The lady's got oodles of talent, but I'd like to see her when everybody's s**t is really together!

And as for Marillion? Well who'd have believed that a bunch of quiet unassuming young men with a penchant for Prog Rock would be here in '87, whipping it up in front of a massive wad of faithful followers just like Punk never happened?!

Good for them, but . . . well . . . 'whipping it up' isn't exactly what Marillion are about.

They're about subtlety, beauty, clean guitar sounds, silly suits! There is a contradiction here at work, a world where rock 'n' rollers in the audience punch the air to the beauty of 'Kayleigh' as if it were Black Sabbath riffing it up there on stage!

FISH OF Marillion: subtlety, beauty, clean guitar sounds . . . and silly suits!

I don't think I'll ever see why Marillion are lumped in with heavy rock and I'm sure that they're amused by the thought too, but no matter. Marillion are Marillion and they are Marillion most gracefully.

For a drunken Scotsman Fish has an awful lot of soul lodged within his ample frame. He likes a piss-up as much as the next man but he also bears the weight of the world of his shoulders. The shade of the lyrical approach is nicely balanced by the light of the music and of course keyboardist Mark Kelly has more than a few neat 'twiddly twiddly' bits up his sleeve to keep us all happy!

If anything, Marillion have softened over the years but that's in keeping with the more poignant musical statements that they make. The likes of 'Sugar Mice' and 'Warm Wet Circles' are their finer musical moments precisely because of the fact that they're underplayed rather than bombastic.

Again the band sounded pretty ropey as the tunes bounced off the walls like musical squash balls, but Fish's character alone can cut through much of the bulls**t. When he goes walkabout it really is a touching moment and the closeness of the band to its following is obvious.

And while the music itself doesn't offer much light relief, 'White Russian' and 'Assassing' hitting more to the head than the hips, the band ain't no po-faced poseurs. No-one but no-one could wear any of Fish's five tacky suits in seriousness – and the sight of the gargantuan Fish rocking out with diminutive bassist Pete Trewavas is a laugh not to be missed!

There's a lot of new material aired here, a fact that doesn't bother the partisans who knew every intonation by heart already, but when the band launched into 'Kayleigh' followed by the rest of the first side of 'Misplaced Childhood', that's when the real fun begins. Marillion know how to stir the heart to be sure and the likes of 'Lavender' are the perfect vehicles to set pistons a pumping in a refined kinda fashion.

I couldn't hear a word of Fish's between song soliloquies but the crowd roared as if he'd just announced free ale for everyone, and with an interesting combination of grandiose lighting (the best show I've seen in some wee while!) and down to earth personality, there can't have been too many long faces on the tubes home.

To put such personal music across in impersonal surroundings was some feat and Marillion carried it off with aplomb. They will do better shows and they'll certainly sound a lot better, but as a gig per se this was still satisfying fodder!

HOWARD JOHNSON

THE GRIP
Marquee, London

IT WAS a wild, unpredictable night of rock'n'roll fun when The Grip stormed the Marquee. Fun? You remember . . . that business where you tap toes, laugh and feel inclined to let out the odd encouraging cheer.

That was the reaction unleashed by the celebrated Willie, singer, bass player and motivating force. Although long hailed by such perceptive critics as Dave Dickson, it was my baptism of fire by the band, and I thoroughly enjoyed their vastly entertaining set.

Willie is undoubtedly a star, whose flashing, rolling, expressive eyes and stage swagger seem more influenced by Betty Boop than Elvis. And yet, despite the make-up and humour, Willie comes across as a powerful singer and a man capable of commanding an audience and rousing them to fever pitch.

Of all the bands I've seen at the Marquee in recent weeks, The Grip proved the most successful and least pretentious. Even the intro tape so beloved of mega bands broke up into a series of giggles about 'vindaloo flavoured crisps'. This set the mood for the rest of the night.

The Grip are a surprisingly small outfit, just Willie and drummer Kris King Krasher with guitarist Mark Keen. But they managed to pack out the stage with guests, including the fabled Whining Cronies – female vocalists of this parish. They kicked off with a quick-fire medley of 'Bet You're Gonna Lose Her,' 'Plain Jane' and 'England Your Dead', followed by 'Banned By The BBC' and 'When The Rain Comes Down' from their current EP. 'Be Yourself' is from their completed album, awaiting release by any major label with the foresight to see The Grip's potential.

Powerful songs with meaningful lyrics like 'Old Getting Older' are The Grip's iron fist in a velvet glove. The Vicious Vicars, dancers in dark glasses, leapt on stage for the latter number and this seemed to encourage half the audience to get up. Willie didn't mind the arrival of 'Jesus' with his out of time tambourine banging, but when Gene October began yelling during then encore 'Great Balls Of Fire', he expressed considerable surprise and alarm. So did The Grip's roadie who aimed Mr. October, Willie's one time compatriot in Chelsea, off the stage.

A quick blast of 'Tutti Frutti' and the fans stumbled out into Wardour Street, feeling as if they'd been to a really great party.

"I get a lot of stick for having dancers and stuff," said Willie in the dressing room afterwards. "I'm told we should take it all more seriously. But I think this is serious. Serious entertainment. That's what it's all about."

CHRIS WELCH

MDC/CIVILISED SOCIETY?/ SUBVERSE
Clarendon, Hammersmith

"WHEN WE started out we couldn't play. We still can't."

Taking the stage before a minute audience, Canadian quartet Subverse proved that, even if their above statement wasn't exactly true, they still had a way to go before they can be mentioned in the same breath as some of the US Hardcore bands – or some of the UK ones for that matter. However, when they did get it together, like on 'Inbred Subhuman Filth', the faster '101%' or set closer 'Give Us What We Want', the band were unquestionably good.

But for the rest of their British debut their material seemed bitty, overly messy and far from memorable.

With the non-appearance of Bad Beach it was left to Civilised Society? to stand in, and you'll get no grumbles on that score from me. Although I had thought that their highly Metallised brand of HC would be too much for the (now happily full) audience to stomach, thankfully I was wrong. Their excellent set generated a warm response with 'Fireball Finale', the second song in, even attracting the evening's first painful belly-flops from the top of the PA.

Most numbers in the set were culled from their new 'Violence Sucks' album (only 'Star Wars' and the simple Punk Thrash of 'Don't Leave Me Now' made it from their 'Scrap Metal' debut) including 'Epitaph', 'Treedoom' and Jerri's wonderfully magnetic guitar line that powers the strong message behind 'I Can Be Free'. Civilised Society? were only a few feet away from being brilliant.

Now, my musical education – starting from UK Punk as a snotty-nosed school kid, through to fresh breaths of Heavy Metal, then Thrash, then Hardcore – largely deprived me of several of the US innovators of the HC scene like Black Flag, Minor Threat, DOA and MDC. A real shame.

But seeing MDC (the name, depending on what mood the band are in, stands for Millions of Dead Cops, or Millions of Dead Children or Millions of Damn Christians or even Multinational Death Corporation) for the first time was an education in itself. A guitarist who could quite possibly be Mick Box, Frank the bassist who looks like a cross between a lumberjack and a college lecturer, and a middle-aged over-weight vocalist who kicks just about every preconception about frontmen firmly into touch. Great.

And the key to MDC's cult popularity is fun. In spite of the heavy handed security, the band were enjoying themselves immensely, loving every damn second they were onstage. Yet behind the high jinks lay a commitment and seriousness every bit as relevant as Civilised Society? Scathing attacks on Macdonalds, South Africa, Multinational corporations, the police . . . the targets were as varied as the music.

MDC's visits to the UK are about as frequent as Boston albums. But the band are promising to return before the end of the year so I'd advise you to get your butts to one of their shows without fail.

PAUL MILLER

PEROUX
Clarendon, Hammersmith

PEROUX (PRONOUNCED 'Peru', by the way) are a five-piece rock band of the AOR variety, namely: Sprog, guitar and vocals; Nigel May, bass; Nick Simmons, vocals; Matt Haslett, keyboards and vocals; Steve Mercer, drums.

Peroux have about them the skeleton of a very good rock band. They bring with them a sense of fun and genuine pleasure about being onstage, and, while their actual stagecraft at present leaves much to be desired, this will come.

Songs are the band's strong point and the two or three that stand out are the opening number, 'Summertime Memories', the ballad 'Suzannah' and the roller-coaster 'Wheels Keep Turnin''. The numbers are commercially based but still planted firmly in the rock camp. Their melodies still need some tightening up but for the most part the songs and their arrangements belie the band's youth and inexperience.

Peroux look to have a very promising future. The skeleton they have constructed now needs flesh and sinew . . . but they already have that raw and indefinable 'something' that can develop into stardom.

DAVE DICKSON

BRIAR
Hummingbird, Birmingham

SO SURE, Briar got lucky. No-one, least of all the band themselves, would deny that when Jonathan King took this particular bull by the horns then the path to the top was made that little bit easier. However, there's no such thing as a free ride in this business and Briar's gig here proved that it sure is a long way to the top if you wanna rock 'n' roll!

To be frank the whole scene was a little ridiculous. A vast, all standing venue filled only by maybe 100 of the hardened faithful did little to create any atmosphere that might make you believe that Briar have anything more up their sleeves than a geezer with a lot of power and money. But the thing is, this Birmingham four piece actually do possess more than a modicum of talent.

This isn't a squeaky clean pop pap troupe, but a bona fide rock band with a leaning towards hooky choruses and accessible melodies.

Briar have got a long way to go, that's for sure. They're playing in a market which is fast diminishing for Brit bands and if they let themselves be bent too far (next single will be a version of the Sister Sledge hit 'Frankie') then they might just break.

What this band needs is a crackin' album and a long, hard touring slog. The Hummingbird is the bottom rung of a very long ladder but the band played with an intensity tonight which suggests that they might (just might) have the balls to go for it.

HOWARD JOHNSON

ASLAN
Danceline, Dublin

THE DANCELINE, secreted in the bowels of the Belvedere Hotel in South Dublin, is everything a rock club should be: sweaty, grimy, intimate and swathed in anticipation.

That anticipation is directed at Aslan, currently riding high in the Irish charts and the latest in a line of bands to emerge from Eire who have been dubbed 'the next U2'.

Aslan are a five-piece band (Christy Dignam, vocals; Alan Downey, drums; Billy McGuinness, percussion, harmonica, backing vocals; Joe Jewell, guitar; Tony McGuiness, bass) who play hard, aggressive rock'n'roll that isn't afraid to wear its heart on its sleeve. Neither does it forget what makes a great song: a great melody.

Tonight they play their single, 'Please Don't Stop', 'Lately' and 'Feel No Shame' (the title track of the upcoming in '88 LP) amongst a clutch of fine material that shows just how much depth this band has.

Out on the frontline of this passionate belief stand Christy Dignam and Billy McGuinness, who, between them, whip this (admittedly partisan) audience into a frenzy. Aslan offer a brief but frantically energetic set before returning for encores of the Stones' 'Angie', Bowie's 'Young Americans' and 'Rebel Rebel' and Talking Heads' 'Psychokiller'.

Aslan have the energy, the commitment and, perhaps most importantly of all, the songs and the necessary delivery to become very big.

DAVE DICKSON

MAD DOG
Killing Floor, Brighton

STORMING INTO Brighton with the best of intentions, Mad Dog encountered the perennial problem of the club circuit – namely, a distinct lack of bums on seats. Unperturbed, Wales' finest did the thing that decent chaps should and played like they were at Madison Square Garden.

OK, so there was only a can of tuna there, but it was a very happy can of tuna. For the few other scattered punters Mad Dog were indeed 'What The Doctor Ordered', as their opening number subtly reminded us!

Complete with shaven head, shades and beard, singer Eddie Edmunds put every ounce of effort into his performance. I'd imagine that his running around the audience routine would go down a storm if there was an audience to run around!

Mad Dog concentrated on their new material and gave just a passing nod to their debut LP. The music hasn't been refined or improved upon since it was released, but to be fair there's no real need. Of the new stuff 'Angel', 'Let's Go' and 'I Ain't Crazy' stood out, whilst the rap between Edmunds and bassist Steve George during 'Chill Out' should raise a smile from anyone not suffering from terminal lockjaw.

Mad Dog produced a very listenable row just tongue-in-cheek enough to raise the occasional titter, and that's not a bad thing these days is it? 'Watch This Space'.

COLIN REED

ARAGON/DISCOVERY
Killing Floor, Brighton

DESPITE SOUNDING like a cross between FM and perhaps Magnum in a quieter moment, Sussex four piece Discovery still have their own individualistic stamp. In particular, Crusty Cobbett's guitar stood out with its crisp and crystal tones. Yeah, Discovery can play!

The band pleased most ears when things speeded up, such as in 'Spread The News' and 'This Has Gone Far Enough' (a corker) – mightily impressive stuff. So, if pleasant and inoffensive AOR is your particular cup of splosh then Discovery, when they play it hard, could just make your day.

Aragon are a different ball game altogether. Headed by singer Camilla, Warlock comparisons seem inevitable, if a little inaccurate. Amongst other things, Camilla possesses a fine pair of lungs and a stage presence that draws the attention yet doesn't distract.

The rest of the band deal in straightforward hard rock, taking that sound and making it their own with the aid of the frighteningly fine axework of Tom Coote.

Perhaps Aragon aren't fully ready to exploit a headline spot to the full yet, but I can see them six months older and wiser and positively packing 'em in.

COLIN REED

LIFE AFTER
Mardi Gras, Nottingham

LIFE AFTER are a two-year-old London-based sextet, This was their final gig in the UK before laying plans to defect to the land of AOR milk 'n' money (sic) – aka America.

The Mardi Gras may have been packed with hungry fans (who duly went bananas at every opportunity during the 90 minute set), but one major problem smacked me right between the eyes immediately. No image! – Visually they looked like rejects from six different acts enjoying a one-off pub jam-session.

Musically the closest comparison I could find was FM, with a little less gloss and considerably more power. The songs are commercially based, but never lose sight of a good dose of 'British balls'. 'All The Bad Boys' began on a bouncing double-axe riff, built up into a livewire rocker and finished with a melodramatic roar of guitars. Impressive stuff, this was my favourite song of the show.

Starmanship honours have to go to vocalist and Steve Perry lookalike Aidan Sinclair Ryrie (his real name – honest!). Singing in a peculiar, but likeable, mix of Rush's Lee and Journey's Perry – he also displayed a staggering ability for turning adversity to his advantage. During the four(!) occasions that the snare drum collapsed he led the remaining musicians in a series of remarkable ad-libbed jam sessions, show-casing the guys' feel for da blooze whilst keeping the crowd's undivided attention on the stage. Two enthusiastically elicited encores were proof that the audience's attention was far from flagging.

A band of Oliverian sausage-twitching proportions, sadly they feel they've got to cross the water to achieve success. It's about time the emphasis was taken off all things American because the UK is currently nurturing quite a little hot-bed of unsung (and unsigned) talent.

LYN GUY

HI-FI

Audio outrage by PETER HERRING

■ FOR ABOUT a decade now, first choice in high-performance, budget-priced turntables has rested with the Dual 505. The surprising thing isn't so much that few have managed to compete with it at its price, but that it isn't made in the Far East.

Of all places, the Dual is made in West Germany – hardly the first country to come to mind when thinking of anything in the budget bracket. Even now, it is only being replaced because – the makers say – they have developed a deck capable of improving on its performance without (thanks to more sophisticated production processes) adding to its price.

The replacement for the basic 505-1 is the Dual CS503-1. Like its predecessor, it's a two-speed belt-driven deck and comes complete with pickup arm and cartridge – all for £124.95.

True, there are cheaper turntables, but I doubt any will offer anything like the performance. The trouble with turntables is that their job looks deceptively simple: just keeping the record level and turning it at the right speed. That's far from the case. Look at it this way: any 'nasty' in the turntable is going to be passed on through the arm, cartridge, amplifier and loudspeakers. None of them are going to be able to correct or compensate for the deficiency.

It's not only the 'wow' induced by a poor turntable (and which we can all hear only too painfully) that affects the final sound, but all manner of other 'colourations' – such as failing to follow the basic melody and rhythm of the music!

DUAL CS 503-1 Audiophile turntable: takes some beating

One of the simplest yet most effective tests you can apply when judging turntables is to see how easily you can tap your feet to the tune. If it's a struggle, then there's something wrong.

With the 505, that was no problem. Melody and rhythm flowed easily and crisply, with no smearing of the musical line.

But I'm getting ahead of myself here. First things first, like setting up. Here, the Dual is a doddle. It even comes with the belt fitted, as well as the arm and cartridge. You only need to fit the lid and its hinges, place the platter over the spindle, attach the counterweight to the arm, and do the usual adjustments. Balancing the arm and adjusting the anti-skating and tracking force is easy, although the instruction book directs you to the wrong dial (10 instead of 4) in the case of the latter: tracking weight is actually set by the dial adjacent to the pivot point of the arm.

Interestingly, there are none of the usual transit screws to loosen; those which normally secure the suspension. Instead, the turntable sub-chassis is mounted on a steel plate, with floating feet set into the base of the casing giving the required shock absorption and isolation.

The plinth is a bit special, too, being made from a type of expanded polyurethane specially developed for Dual. The result is something that's light, yet inert and substantial. It's black, wood-effect finish is both smart and stylish.

There's no mains switch, by the way. Moving the arm from its rest sets the platter in motion, and at the end of the record it switches off, the arm being raised from the surface and the cueing lever returning to the 'up' position.

The fitted cartridge is a good Ortofon model, but the arm, with its detachable headshell part-composed of light but rigid carbon fibre, would probably accept something better if desired.

With its elegant simplicity, the 503 is a pleasure to use. I wired it into both an expensive system and a considerably cheaper one, and it performed creditably in both. As I said earlier, if you 'listen' to a turntable, you will hear what it's contributing to the final sound quality. The 503 offers, first and foremost, very good clarity and definition. Vocals, for example, are very clear and immediately intelligible (which isn't always the case, and not always the fault of the recording). Detail in complex mixes becomes readily audible, something I especially noticed on otherwise congested live tracks.

Turntable, arm and cartridge also combine to give precise stereo imaging (yup, this too can be blurred by a poor deck), although the soundstage is a little one-dimensional. No criticism of the bass response, though, which is tight and controlled.

The cartridge will not do any favours to excessively bright or shrill recordings, or indeed to noisy surfaces, but it's an excellent tracker and seldom troubled by high recorded levels. In fact, it handled 'difficult' recordings very well, and revealed things about them I hadn't suspected were there – a sign of a good 'record player'.

This well built, uncomplicated turntable maintains the Dual tradition. Like the 505, I can't see that the 503 has much competition at the price, but take a look – and, most importantly, a listen, for yourself. As the basis of a value-for-money record-playing system, it'll take some beating.

ROCK YOUR BRAINS!

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SAB STORY

Over the past few years the lot of Black Sabbath has been anything but a happy one, with behind-the-scenes hassles and poor live performances threatening to put an end to proceedings once and for all. However, come heaven, hell or high water, sole survivor TONY IOMMI (pictured here) has been determined to keep the name alive, hoping that new 'Eternal Idol' album (and, of course, a new line-up!) will restore lost pride and position. Interview by DANTE BONUTTO, pix RAY PALMER

THERE IS an old saying and it goes like this: if all the vocalists who've been in Black Sabbath were laid end to end . . . woe betide he who ends up next to Ozzy Osbourne's feet!

No, that's silly. Actually, it goes like this: if all the vocalists who've been in Black Sabbath were laid end to end the line would *almost* be long enough to stretch from the reception area at Spotlight Towers round to the new improved *Kerrang!* office – and we're talkin' serious hikes here, a feeding station complete with respiratory gear having recently been established to ease the passage of more senior members of staff (no names, just pension book numbers).

From the beginning then, we have Ozzy Osbourne, we have Dave Walker (a brief walk-on part), we have Ronnie James Dio, we have Ian Gillan, we have David Donato (now with White Tiger) we have Glenn Hughes (not just talking but *singing* with his mouth full), we have Ray Gillen (no relation) and we have Tony Martin, the man of the moment, user, it seems, of the same melodic mouthwash as Ronnie D.

Oh yez. Start to name names and it soon becomes obvious that Sabbath has been through its fair share of faces; English, American, short, tall, right, wrong . . . almost *Ron!* Yup, there was a time when Mr. Keel was in there with a shout; he sent a tape to the Sabbath camp, which they quite liked, and spent a good few hours talking to the various personnel in some Los Angeles bar or other. The only trouble was, the tape he handed over had a different band on the other side and it was the singer with *this* mystery outfit who had caught the Sabs' ear! An embarrassing moment all round. But I digress . . .

At the heart of Sabbath activity, the line-up and management changes, the record company and producer hassles, all that behind-the-scenes stuff that can have such a telling effect on the music, one man and his left-handed guitar have been determined to keep the dream from becoming a nightmare; to ensure that the Sabbath name can still justify its place on faded denim and battered leather whenever they should come together . . .

"It means a lot to me. The easiest thing would have been to pack up a while ago cos it's cost a fortune in the last few years to keep it going. But for me there *has* to be a Sabbath. Even if I go out under a different name I'm still going to play the same stuff . . ."

Tony Iommi. Whether you regard his flying of the (Black) flag as a cause celebre or a cause for concern is entirely a matter for your own ears and stomach, but speaking for myself (and, of course, the nice lady at the Post Office) I'm mighty pleased that the band remains unscuppered. Jon Hotten gave new Sabbath album 'The Eternal Idol' the full Five-K handshake last issue, and who am I to disagree with someone whose ultimate aim in life is to emigrate to Birmingham and grow tassles on his jacket and hair on his head? A stout fellow.

Simply, 'TEI' is the finest Sabs outing since 'Heaven And Hell' – in fact, style-wise, it could easily have surfaced straight afterwards, an album of rousing chants and roaring riffs, with 'The Shining', 'Glory Ride' and 'Born To Lose' treading the same unhallowed turf as 'Neon Nights', 'Mob Rules' *et al.*

Cynics may snipe and snipes may cynic (?), dismissing the whole deal as a safe and un-imaginative move on Iommi's behalf, a man afraid to let go of the past, hiding behind a name that no longer inspires like it used to in these Thrash-filled Eighties. And at times it *has* been hard to find good things to say about the BS set-up – particularly on the last UK tour (Summer '86) . . .

Pete 'Moaning Minolta' Cronin and myself trekked all the way to Birmingham to catch the show, reckoning that on home turf the band would give their best, sure to draw strength from a partisan crowd willing them to re-establish their position as the UK's No 1 Heavy Metal hair-raisers, all monolithic riffs and mood-mad vocals, deep, dark and doomy . . . the end of the world comes to Birmingham! Well, not quite . . .

"We were so unsettled," recalls Tony, "coming to England with a singer who'd never even been on an album. But the dates were booked and we'd booked all over the place . . . we really didn't know if we were coming or going . . .

"The whole organisation had just fallen to pieces cos Don (Arden, manager at the time. Original associate Patrick Meehan currently holds the post) was having his own problems, y'know? The band just wasn't ready to tour, and as for the stageset . . .

"In America, Don wanted this big stageshow and we paid 75 grand for a load of rubbish, to be honest, plus 200 grand on lasers which really *made* the whole thing. But for England, we had to cut back on the stageshow and we couldn't use *any* lasers so it just looked stupid . . . it looked like *nothing!*"

PEERING BACK isn't always pleasant, but fortunately Tony Iommi has a bottle of Pils on hand to moisten the memory. I don't blame him. After seeing the Brum bash I also came to the conclusion that this time around orange juice simply wouldn't do. And not only that but the local pizza parlour also managed to drop my order on the floor. It wasn't a good day.

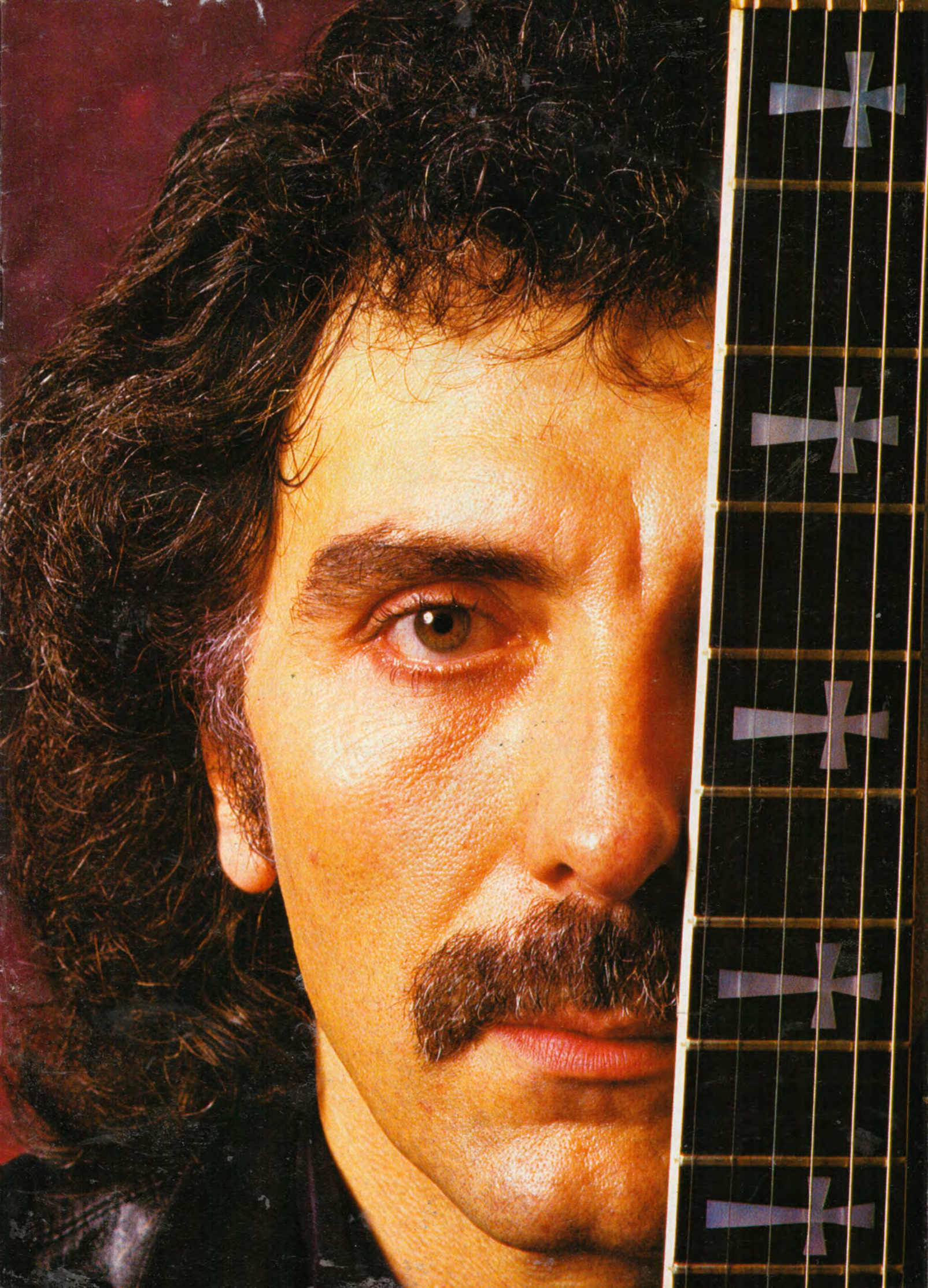
On paper the line-up looked alright: Eric Singer on drums, Dave 'The Beast' Spitz on bass, the perennial Geoff Nichols on keys, Ray Gillen out front and Tony, of course, knocking out the riffs. But as the gig wore on, as the old and the new blended together, it gradually became obvious that the audience just wasn't convinced by those up there onstage . . . and that those up there weren't too sure about it either, some European dates later being pulled.

Faced with the evidence of Birmingham (and London), even the most die-hard Sabbath fan – in fact, *particularly* the most die-hard Sabbath fan – must have felt that the game was up, that sadly the time had come to drive a stake through the great beast's heart and let the dust settle once and for all.

Life without Sabbath? For Tony that would be unthinkable, too large a slice of the action to carve away simply because others have chosen the solo path. Ozzy we all know about (bats, booze, big-time etc), but original Sabs rhythm partners, Geezer Butler (bass) and Bill Ward (drums), also have their own things ticking over, the former at the hub of a new outfit and the latter (with drink/drugs problems overcome) working on a solo project, 'Ward One', over in LA. But not so Iommi; in fact, even when he *did* attempt a solo outing it still ended up 'neath the Sabbath banner, but more on that later . . .

For most right-minded folk the Sabbath saga started to get a little silly when vocalist Ian Gillan joined the band (he's now with Deep Purple, of course), in particular when they confirmed everyone's worst fears by pulling out 'Smoke On The Water' at the Reading Festival, something Tony now admits was "terrible". But the album featuring Ian, 'Born Again', was and is a long way from that . . .

KONTINUEZ PAGE 44



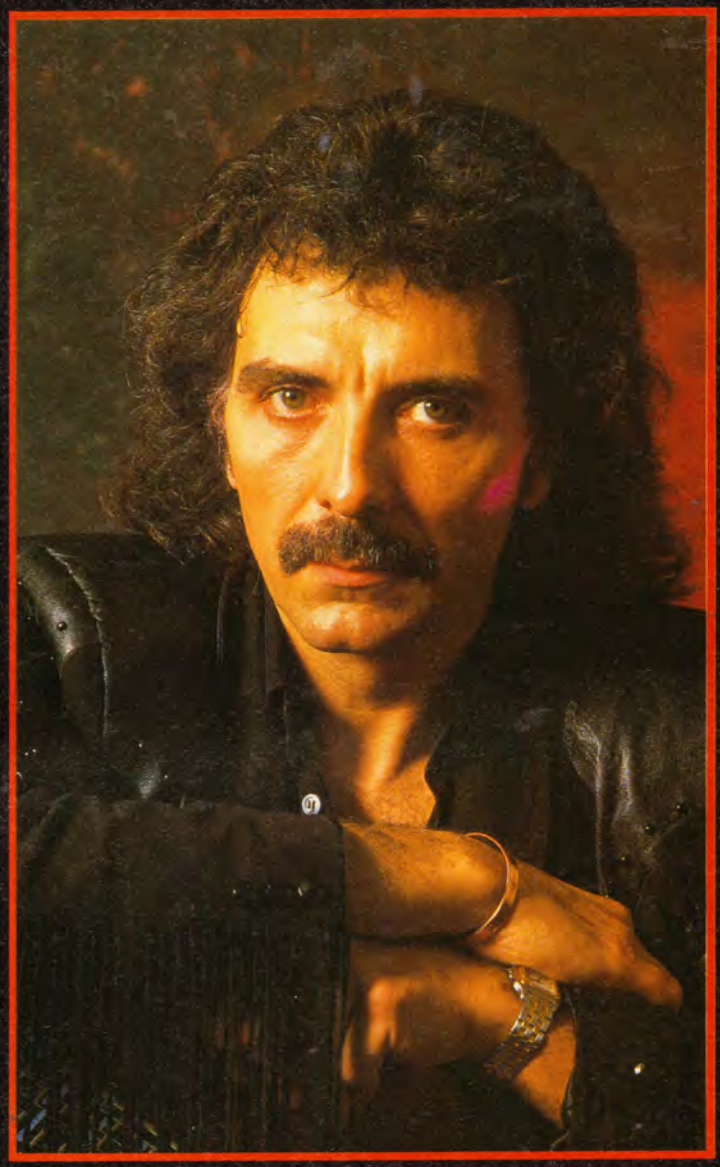
SAB

FROM PAGE 42

I remember Tony playing me some rough mixes of the new tracks on a small cassette player and being totally taken by the sheer quality of the material. This was Sabbath alright, born again and proving that, yes, the cradle *will* rock, and though the final dust-on-the-needle mix dampened the spirit somewhat, tracks such as 'Trashed', 'Zero The Hero' and especially 'Disturbing The Priest' were well up to the (Black) mark, even if the lyrics didn't always seem quite at home.

Live, however, was a different matter; not just 'Smoke . . .' to contend with but a Stonehenge stageset built to outdo the original. Yeah, as in *bigger!* Spinal Tap eat ya heart out!

"Oh, it was a total joke," says Tony, "we couldn't believe it and nobody else could either! You just couldn't put it anywhere, only outdoors. In fact, we couldn't even *give* it away; we tried to get someone to put it in the desert in America, like London Bridge, but nobody wanted it! We left it in storage for a while but that cost a fortune so in the end we said, 'just burn it, get rid of the thing, we don't ever want to see it again!'"



"For me, there has to be a Sabbath. Even if I go out under a different name I'm still going to play the same stuff. . ."

EVENTS SURROUNDING the next LP, 'Seventh Star', have been well covered in the mag so I'll make this bit brief. The project began life as a Tony Iommi solo album – in fact, as demos for a Tony Iommi solo album – Sabbath was in a state of limbo but he figured he might as well try and keep busy, bringing in Dave Spitz (bigger brother of Anthrax's Danny), Eric Singer and Glenn Hughes on vocals (Deep Purple, Hughes/Thrall, Gary Moore, Phenomena), the latter on the recommendation of project producer Jeff Glixman.

However, when the time came to talk release dates and artwork, Warner Brothers (the US label) stamped their feet and refused to get back in the van with Tony until he told them that, yes, it *was* a Black Sabbath album. Don Arden wanted it that way too, so a Black Sabbath album it was, complete with ludicrous billing ('Black Sabbath Featuring Tony Iommi') and duffo artwork, again down to the label.

And if that wasn't enough, the presence of Eric Singer in the Iommi/Sabbath kamp eventually led to a split between Tony and former Runaways guitarist Lita Ford; the two had been an 'item' on the LA scene for a couple of years – I even seem to recall rumours of marriage – but as El Boy was originally a member of the Lita Ford Band . . . well, let's just say she wasn't too happy at losing him – hell hath no fury an' all that . . .

Fortunately, 'Seventh Star' was a cracker – the title track in particular having plenty to say worth hearing – the only trouble being that the Black Sabbath banner led people to expect certain things that the album was never designed to deliver. It also meant that when the band took to the road in America they had a legendary past to live up to and a vocalist, Glenn Hughes, who was barely capable of tying his own shoelaces without a following breeze and some degree of outside assistance.

In the studio, the man is a giant of a performer, a natural talent with one of the proudest voices in rock. Gary Moore certainly thought so, freighting him over from Los Angeles for what eventually became the 'Run For Cover' album (1985), but working with the man on a day-to-day/meal-to-meal basis proved quite another matter.

'Eat, drink and be merry cos tomorrow we record . . . *possibly*' seems to be the Hughes philosophy and Gary wasn't having any of that. In *Kerrang!* 102 he stated that Glenn has "*some serious problems with his personality that he really needs to be helped with professionally*," but there were those, Iommi amongst them, who felt that this was playing up the drama a little too much, making a Mars Bar out of a Treet you might say . . . until they found themselves in the same situation . . .

"Glenn has always been a really good friend and a great singer," says Tony, "but he just cannot pull it off onstage, he goes to bits. He's not a performer anymore, he's a *studio* artist . . ."

As the Mayhemic Moustache found out for himself when the 'SS' line-up took to the road in the States in support of the album. One or two things with guitarist Pat Thrall aside, it was the first time Hughes had found himself in a serious touring situation since Purple days *and* the first time he'd ventured onstage without the four strings of a bass to keep him company. Thus exposed, he just didn't know what to do with his hands (no suggestions, please!) and, according to Tony, he wasn't too sure what the mike was for either. Just four dates into the tour and Sabbath fans were faced with the feeble sight of Geoff Nichols singing the words and Hughes merely miming, the latter paying the price for one too many . . . chocolate bars! Indeed, if the man's size and mental equilibrium were assessed on this level you'd have to put him down as a definite Double Decker with an occasional touch of the Fruit & Nuts. In other words, a complete Flake . . .

"We really did try to keep Glenn away from *everything*," recalls Tony, "we even got him a 24-hour bodyguard who'd put matchsticks in his door so we'd know if he tried to sneak out. It was silly, like looking after a kid, but we were trying to help him. We arranged for him to go and see somebody, y'know, but it really is impossible to stop him.

"And then he'd go into these convulsions, he'd be shaking away, and it was frightening, I used to think he was gonna die! I guess you can't help but feel sorry for the guy . . ."

Did he make an effort to lose any weight, though?

"Well, he did lose a bit of weight, yeah, but then he started sneaking meals."

The writing was on the wall (again). With Glenn not even showing up for rehearsals, Tony began to worry that he might just do a runner, leaving the band with no-one even to move their lips and fork their fingers. There was only one answer; Dave Spitz suggested the idea and Tony went along, meeting up with Ray Gillen in New York and putting the young unknown through his paces come soundcheck time – much to the amazement of support band W.A.S.P. and various crew members, not to mention Glenn Hughes!

"He was sitting in the bar at the hotel and Ray was there too, and of course Glenn had been wondering for the past couple of days who this chap was who'd been hanging around with us. When it finally clicked he just freaked out and came storming up to my room banging on the door, but by that stage everything had been said and everything we could do had been done.

"In fact, in the end we sent him off to a mental home. *He* didn't know it, and *we* didn't know it either – he was just booked into some place to get help. They gave him these tablets that are supposed to buck your nerve up, confidence pills, and I said, 'I think you'd better give *me* some of those bloody things too!' . . ."

Glenn was gone but not forgotten – not by the Sabbath accountants anyway. A month in a top rehearsal studio to whip him (and the lasers) into reasonable shape had worked out around seven and a half grand a day, but that as they say

is life, the way the monolith crumbles. Ray Gillen was in and the band, having pulled the remainder of the US dates, were heading for the UK. Backs to the wall indeed, and there was plenty more to come . . .

I've already made my feelings on new 'Eternal Idol' album clear, so let me simply add at this point that the quality of the product is rendered *doubly* commendable by the problems that surrounded the recording process. What? Yes, *of course* there were problems, no way was Tony going to get off lightly. But then Black Sabbath and the smooth 'n' simple life have traditionally tended to be two completely different things. As sole keeper of the Sabbath flame I guess it's just something that he's learnt to live with . . .

RECORDING GOT under way out in Montserrat with Air and Battery Studios in London coming into the picture further down the line. Three producers were used (Glixman, Vic Coppersmith and Chris Tsangarides, who handled the mix), two drummers (Eric Singer, Bev Bevan), two bass players (Dave Spitz, Bob Daisley), two vocalists (Ray Gillen, Tony Martin), a keyboard player (Geoff Nichols) and a loud guitar (you know). Gillen didn't stick around too much longer, leaving the band to link up with Blue Murder – the Geffen-signed act featuring guitarist John Sykes and drummer Cozy Powell – but right from the beginning of the project Glixman felt he wasn't the right man, lacking studio experience and needing constant direction.

Bob and Geoff it was who took care of the lyrics, with Tony casting a keen eye over the end result and helping out with the melody lines, but when Glixman decided that Dave Spitz wasn't delivering either, allowing personal matters to get in the way of his playing, there was nothing for it but to bring in outside help.

Enter Bob Daisley, usually to be found with the Gary Moore Band, but a man of considerable and worthy experience (Ozzy, Uriah Heep etc). In fact, it was close to being a case of (re)enter Geezer Butler, Tony and The Geez having no axes to grind between them that aren't swinging around their necks, but in the event it didn't work out leaving the way clear for Daisley to put in a real above an' beyond performance.

No way is the man simply pinning down the rhythm, banging away in the background while the limelight is stolen by the vocals and guitars; this is a real *upfront* display, packing plenty of power and plenty of 'fiddly bits' for the more progressive minded. Nice one. Indeed, Sabbath would have liked Bob to pitch in with them for keeps, and according to Tony he wasn't at all averse to the idea, the only trouble being that the band weren't doing too much at the time and it's hard to ask a good (bass) man to put himself on ice.

"All the stuff was recorded in a couple of weeks," says Tony, "no time at all, but after that nothing was done for months. We were just pissing around really, arguing about why we should change this or why we should have that bloke in . . . a lot of silly 'moodies' were being pulled."

From Montserrat the band returned to London to start work on the vocals, but Glixman was still giving Gillen a hard time; he didn't think he was up to the task so why bother to record anything? Instead, he went on holiday, "just disappeared," reckons Tony. "It was like a soap opera really, all these different things were happening . . ."

Glixman was not to return to the fold. He wanted to continue the project in Atlanta, USA, and no-one in the band could face a further upheaval. So goodbye Glixman, all hail Vic Coppersmith, the only trouble being that the album had been recorded non-digitally meaning there was literally no trace of what went where, who'd done what and all that other technical stuff. With Glixman not about they simply had to wade through all the tapes, trying to remember the various FX, delays etc . . . a laborious task to say the least, though the good news was that Coppersmith was working well (if slowly) with Gillen, coaxing forth the makings of a good performance. Sadly, other commitments soon took the former away . . . and it wasn't too long before the latter followed suit! (Are you listening East Enders?)

Oh, and I should mention at this point that Eric Singer had also left the band to join up with Gary Moore (and, of course, Bob Daisley). Then, on the strength of some advice from Mike Austin at Warners, Chris Tsangarides was brought in to take up the flapping reins and see the project through to the home straight. I think that covers all the bases, except I suppost for the Gillen departure. Like, uh, WHAT HAPPENED??

"Well, he just didn't come down to the studio anymore," says Tony, hardly able to credit all this himself, "and the next thing I know he's been seen with John Sykes. The thing is, I was actually talking to Cozy (Powell) at the time about joining us on drums, and he said he'd come down and have a listen because he was interested, but that he had something else in the pipeline and if that came through he'd have to do it. So we left it at that and the next thing I know his deal *had* come off and Ray was with them! (He's since left – *naturally!*).

"I did call him up to find out what had gone on, but he just never got back to me. Strange really because he always said that he liked things to be straight and upfront."

Next into the vocal pit was Ozzy Osbourne . . . no, I mean Ian Gillan . . . no, I don't, I mean . . . hold on, this is all getting horribly confusing. Let me collect my wits a moment. Right, that's better. TONY MARTIN, he's the one. 30 years old and formerly with a band called The Alliance, a Birmingham-based mob who just so happened to be managed by the other Tony's best friend, someone he's known since school days, so no star prizes for guessing how Mr Martin came to get his shot. And, of course, it's *his* vocals that have made the new album.

With The Alliance having been kept well an' truly under wraps, Tony Martin will be a new voice to most people, but one with certain familiar overtones. Play 'The Shining', opening track on 'The Eternal Idol', and you could easily be forgiven for thinking that you'd slipped on the 'Heaven And Hell' album by mistake, the voice, the melody, the whole *feel* of the song screaming out DIO! in purple and pink letters some 10 feet tall.

It is interesting to note, however, that two new tracks have been recorded for the B-side of future single 'The Shining' (the obvious choice, due out next year), with Martin naturally involved from the off. 'Black Moon' (7"/12" B-side) and 'Some Kind Of Woman' (12" only) are the titles and the singer takes the opportunity to show off more of his range.

With the album tracks, however, Martin had less room to manoeuvre. He'd liked to have added touches of his own, but it was felt best at this stage to stick fairly close to what Gillen had done: same lyrics, same melody, different voice, different face, and surprisingly well it's worked out too.

Tony (Tone Deaf?) can certainly handle the vinyl side of things and we'll be able to judge his in-the-flesh prowess come late November when the band head out on a full European tour, starting in Germany on the 22nd and taking in a date at the London Hammersmith Odeon on December 28, Black Xmas an' all that! The line-up for the show will be all expected parties plus drummer Terry Chimes (ex-Clash, Cherry Bombz) and new bassist Jo Burt (ex-Virginia Wolf) and if all goes well the five will head off to the States early next year; no outlandish stageshow this time around, no Houses of Parliament beneath the drum-riser, and not too much from the 'Seventh Star' LP either, Tony being determined to give the fans *genuine* Sabbath material with as few props as possible to get in the way.

"At one time it seemed as though the original Sabbath crew might bury past differences and head out on the road, Ozzy apparently leading the charge in that direction (since denied), but a meeting at the Live Aid event achieved little apart from emptying the bar! Still, it cannot be ruled out for the future.

And then The Great Geezer came very close to playing some shows with the current band in Greece, making it to rehearsals but not onto the stage (Dave Spitz filled in). I guess it just wasn't to be, but *whoever* does their bit 'neath the Sabbath banner, be they new blood or old, Tony is determined they should believe in what they're doing.

No more hanging out on the West Coast either. Sabbath is now a UK-based enterprise, though this may well have something to do with the fact that Tony's ex-wife is still out there (and he'd rather they didn't share the same shoreline) and that security at his former Bel Air residence was being constantly, and blatantly, breached. He didn't get too upset at coming home and finding a piece of hair plaited around his door handle, but when he walked upstairs and somebody rushed past him he began to get more than a touch concerned!

He never found out who the phantom intruders were but, using the air-conditioning ducts to gain entry and make their escape, they virtually drove him potty, roaming the house whenever he was there alone. He hired a security guard and when that did no good took to sleeping with a pistol in hand while a friend sat in the lounge with something altogether larger (a shotgun and a machine gun!).

Heavy stuff, almost as heavy as the flak the band are bound to get for playing four 8-10,000 seater shows in Sun City (South Africa) earlier in the year . . .

"Everyone was on about this whole apartheid thing," says Tony, "so I called up various people who'd been there, Queen for example, and they all thought it was great. I mean, we're musicians, all we want to do is play, and they're really starved of music over there. It's a shame that music should have to be caught up in politics – music is for *the world*!"

He admits to making a fair amount of cash out of the visit but laughs at a recent *VFTB* story claiming he'd bought a Rolls Royce on the proceeds ("Rubbish! I've had one for the last 12 years"). I guess you'll just have to make up your own mind on this one; all I want to say is give the new album a good, unbiased listen – you won't find much around to match it.

Who knows. Maybe hope really does spring Eternal . . .

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'MIAMI VICE' EPISODE

NEXT ISSUE

Yeah, yeah, it's that page again where we ramble on about how wonderful *Kerrang!* is, what amazing things we bring you every week, and where we dangle Metal morsels in front of your eyes 'til you go all weak around the knees! And nothing changes . . .

● Next week we're attired in a FOREIGNER cover, which (surprise, surprise) also means an interview with the boys. 'Cold As Ice'? Wait and see . . .

● KING DIAMOND rears his painted head to tell more stories of doom, death, destruction, demonic doings etc. etc.

● Those 'Epicus Doomicus' types CANDLEMASS drop in to tell about their own brand of 'Metallicus'

● On and on and on (and on . . .) Yep, a SAGA interview leaps out of the pages to grab you by the neck and send you writhing to the floor screaming in agony, and . . . (yeah, OK, maybe a *bit* over the top!)

● Lastly, we bring you HEART live in the USA . . . careful, boyz!

All this and more (!) in *Kerrang!* 164, cover dated 28 November, on sale 24 November.

SINGLES

1	1	MONY MONY **Billy Idol** (Chrysalis)
2	4	HERE I GO AGAIN **Whitesnake** (EMI)
3	2	CRAZY CRAZY NIGHTS **Kiss** (Vertigo)
4	–	WARM WET CIRCLES **Marillion** (EMI)
5	5	I DON'T NEED NO DOCTOR **W.A.S.P.** (Capitol)
6	3	TIME STAND STILL **Rush With Aimee Mann** (Vertigo)
7	6	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
8	7	STEEL MONKEY **Jethro Tull** (Chrysalis)
9	12	SHAKEDOWN **Bob Seger** (MCA)
10	8	VICTIM OF LOVE **Bryan Adams** (A&M)
11	11	POUR SOME SUGAR ON ME **Def Leppard** (Bludgeon Riffola/Phonogram)
12	9	WHO WILL YOU RUN TO **Heart** (Capitol)
13	–	BAT OUT OF HELL **Meat Loaf** (Arista)
14	13	WELCOME TO THE JUNGLE **Guns n' Roses** (Geffen)
15	17	BOHEMIAN RHAPSODY **Bad News** (EMI)
16	14	PAPER IN FIRE **John Cougar Mellencamp** (Mercury)
17	10	LET THERE BE ROCK **Onslaught** (Under One Flag)
18	22	WILD FLOWER **The Cult** (Beggars Banquet)
19	23	I LOVE THE THINGS YOU DO TO ME **Balaam And The Angel** (Virgin)
20	26	ANIMAL **Def Leppard** (Bludgeon Riffola/Phonogram)
21	re	LI'L DEVIL **The Cult** (Beggars Banquet)
22	16	GIMME YOUR LOVE **MSG** (EMI)
23	18	LOVE WILL FIND A WAY **Yes** (Atco)
24	24	ALONE **Heart** (Capitol)
25	21	DON'T LEAVE ME NOW **Vow Wow** (Arista)
26	23	SHE SELLS SANCTUARY **The Cult** (Beggars Banquet)
27	28	THE LONER **Gary Moore** (10)
28	25	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Vertigo)
29	–	I'M BEGGIN' YOU **Supertramp** (A&M)
30	19	WAITING FOR A MIRACLE **Mama's Boys** (Jive)

US HM RADIO

1	1	$5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Mercury)
2	2	RAISING FEAR **Armored Saint** (Chrysalis)
3	5	ROCK 'N' ROLL **Motörhead** (GWR Records)
4	3	HALL OF THE MOUNTAIN KING **Savatage** (Atlantic)
5	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
6	6	VISUAL LIES **Lizzy Borden** (Enigma)
7	7	CHILDREN OF MADNESS **Paul Di'Anno's Battlezone** (Shatter)
8	8	PERMANENT VACATION **Aerosmith** (Geffen)
9	14	DANGEROUS ATTRACTION **Lion** (Scotti Bros.)
10	10	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
11	9	CRAZY NIGHTS **Kiss** (Mercury)
12	12	HYSTERIA **Def Leppard** (Mercury/Bludgeon Riffola)
13	11	STEEL AND STARLIGHT **Shok Paris** (IRS)
14	–	KNOW YOUR ENEMY **Lääz Rockit** (Metal Blade)
15	16	PERFECT TIMING **MSG** (Capitol)
16	–	RUNNING LIKE A FLAME 45 **Dokken** (Elektra)
17	19	THE KEEPER OF THE SEVEN KEYS PART I **Helloween** (RCA)
18	13	BREAKING THE SILENCE **Heathen** (Combat)
19	17	ROCK YOU TO HELL **Grim Reaper** (RCA)
20	–	USA FOR MOD **MOD** (Combat)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Ave., Albertson, New York, NY 11507, USA.

INDIE METAL

1	2	MASTER OF PUPPETS **Metallica** (Music For Nations)
2	1	TERRIBLE CERTAINTY **Kreator** (Noise)
3	5	RIDE THE LIGHTNING **Metallica** (Music For Nations)
4	7	KILL 'EM ALL **Metallica** (Music For Nations)
5	4	SPREADING THE DISEASE **Anthrax** (Music For Nations)
6	3	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
7	6	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
8	8	THE COLLECTION **Hawkwind** (Collector Series)
9	–	SURFIN' WITH THE ALIEN **Joe Satriani** (Food For Thought)
10	11	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/Revolver)
11	13	FISTFUL OF METAL **Anthrax** (Music For Nations)
12	12	SPEED KILLS VOLUME III **Various** (Under One Flag)
13	re	SPEAK ENGLISH OR DIE **SOD** (Roadrunner)
14	10	BRITISH TRIBAL MUSIC **Hawkwind** (State Of The Art)
15	9	GET OUT ON THE ROAD **Dumpy's Rusty Nuts** (Metal Masters)
16	14	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
17	17	SCUM **Napalm Death** (Earache)
18	19	HIGH PRIEST OF LOVE **Zodiac Mindwarp & The Love Reaction** (Food)
19	16	THE KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise)
20	15	THE PLAGUE **Nuclear Assault** (Under One Flag)

ALBUMS

1	–	CRAZY NIGHTS **Kiss** (Vertigo)
2	–	BEST SHOTS **Pat Benatar** (Chrysalis)
3	1	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
4	2	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
5	–	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
6	4	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
7	–	LIVE AT WEMBLEY **Meat Loaf** (Arista)
8	3	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
9	5	BAD ANIMALS **Heart** (Capitol)
10	11	PERMANENT VACATION **Aerosmith** (Geffen)
11	7	CREST OF A KNAVE **Jethro Tull** (Chrysalis)
12	12	WHITESNAKE 1987 **Whitesnake** (Liberty)
13	6	BIG GENERATOR **Yes** (Atco)
14	14	RECKLESS **Bryan Adams** (A&M)
15	17	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
16	–	V **Vow Wow** (Arista)
17	16	BAD NEWS **Bad News** (EMI)
18	8	ISLANDS **Mike Oldfield** (Virgin)
19	–	PHIL LYNOTT & THIN LIZZY **Phil Lynott & Thin Lizzy** (Telstar)
20	9	FREE AS A BIRD **Supertramp** (A&M)
21	13	INTO THE FIRE **Bryan Adams** (A&M)
22	21	PYROMANIA **Def Leppard** (Vertigo)
23	18	ELECTRIC **The Cult** (Beggars Banquet)
24	30	LIVE . . . IN THE RAW **W.A.S.P.** (Capitol)
25	10	PERFECT TIMING **McAuley Schenker Group** (EMI)
26	19	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
27	23	VITAL IDOL **Billy Idol** (Chrysalis)
28	15	GROWING UP THE HARD WAY **Mama's Boys** (Jive)
29	22	CLUTCHING AT STRAWS **Marillion** (EMI)
30	29	CUTS LIKE A KNIFE **Bryan Adams** (A&M)
31	24	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
32	30	LOVE **The Cult** (Beggars Banquet)
33	26	DARK SIDE OF THE MOON **Pink Floyd** (EMI)
34	46	HITS OUT OF HELL **Meat Loaf** (Cleveland International)
35	39	MASTER OF PUPPETS **Metallica** (Music For Nations)
36	27	WHIPLASH SMILE **Billy Idol** (Chrysalis)
37	33	AMONG THE LIVING **Anthrax** (Island)
38	36	ELIMINATOR **ZZ Top** (Warner Brothers)
39	re	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
40	re	YOU WANT IT YOU GOT IT **Bryan Adams** (A&M)
41	40	AUGUST **Eric Clapton** (Duck)
42	31	DREAM EVIL **Dio** (Vertigo)
43	re	MAYHEMIC DESTRUCTION **Mortal Sin** (Vertigo)
44	re	BILLY IDOL **Billy Idol** (Chrysalis)
45	35	TRICK OR TREAT **Fastway** (CBS)
46	41	RUNES **Led Zeppelin** (Atlantic)
47	25	RADIO K.A.O.S. **Roger Waters** (Harvest)
48	43	GIRLS, GIRLS, GIRLS **Mötley Crüe** (Elektra)
49	48	BON JOVI **Bon Jovi** (Vertigo)
50	–	LIVE IN EINDHOVEN **Testament** (Megaforce/Atlantic)

STAR CHOICE

KERRY KING (SLAYER)
'HALL OF THE MOUNTAIN KING' Savatage (Atlantic)
'GREATEST HITS' Black Sabbath (NEMS)
'HIGHWAY TO HELL' AC/DC (Atlantic)

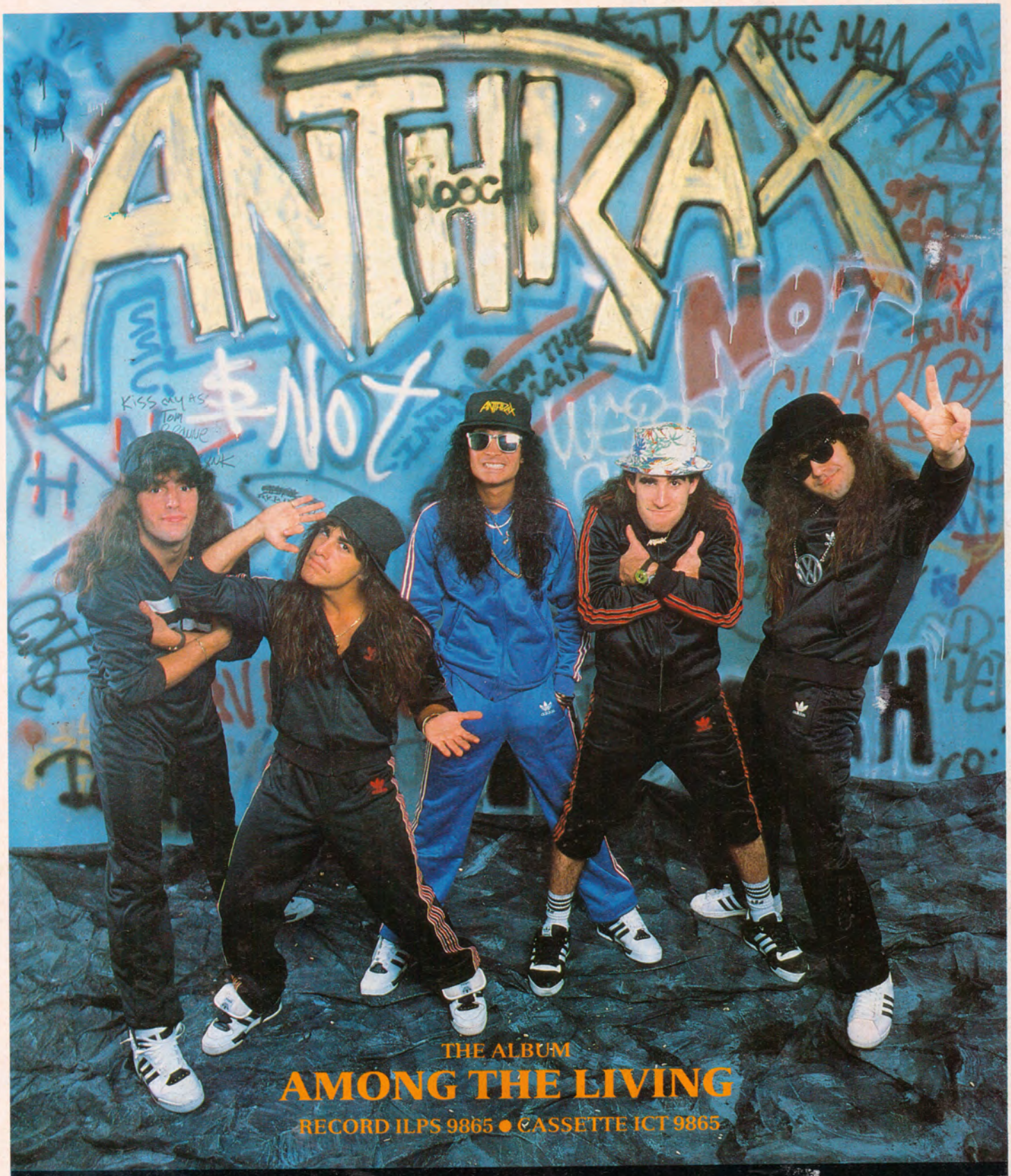
KYOJI YAMAMOTO (VOW WOW)
'A MOMENTARY LAPSE OF REASON' Pink Floyd (Harvest)
'IN THE WEST' Jimi Hendrix (Polydor)
'THE DAY THE EARTH CAUGHT FIRE' City Boy (Vertigo)

JOEY VERA (ARMORED SAINT)
'HALL OF THE MOUNTAIN KING' Savatage (Atlantic)
'APPETITE FOR DESTRUCTION' Guns n' Roses (Geffen)
'THE $5.98 EP: GARAGE DAYS RE-REVISITED' Metallica (Vertigo)

STEVE GRIMMETT (GRIM REAPER)
'HERE I GO AGAIN' Whitesnake (track from the 'Whitesnake 1987' LP on EMI)
'STRANGER IN A STRANGE LAND' Iron Maiden (track from the 'Somewhere In Time' LP on EMI)
'WATCH THE CHILDREN PRAY' Metal Church (track from the 'The Dark' LP on Elektra)

IMPORTS

1	–	SURVEILLANCE **Triumph** (MCA)
2	1	IGNORANCE **Sacred Reich** (Metal Blade)
3	2	USA FOR MOD **MOD** (Noise)
4	4	NATIVE SONS **Strangeways** (RCA)
5	6	F**K YOU **Over Kill** (Atlantic Germany)
6	7	WILDEST DREAMS **Saga** (Atlantic)
7	9	AMBITION **Tommy Shaw** (Atlantic)
8	10	SECOND HEAT **Racer X** (Shrapnel)
9	–	FIREWORKS **Bonfire** (BMG)
10	3	HOLD YOUR FIRE **Rush** (Mercury)



NEW SINGLE

I'M THE MAN

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